USICAL OURIER Weekly Review of THE World's Music

Forty-Sixth Year

Price 15 Cents

ned by Musical Courier Company, Inc., 437 Fifth Avenue, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCI NO. 5

NEW YORK, THURSDAY, JULY 30, 1925

WHOLE NO. 2364



Arthur Middleton and Paul Althouse

A UNIQUE COMBINATION OF SINGERS WITH AN INTERNATIONAL REPUTATION

INTERNATIONAL MUSICAL AND MRS. JOHN DENNIS MEHAN ALICE GARRIGUE MOTT VOICE EXPERT—COACH—REPERTOIRE ART OF SINGING

Church, Concert and School Positions Secured MRS. BABCOCK Telephone: 2634 Circle Carnegie Hall, New York

Voice Experi Coach Repressions

Reopen Sept. 14 for Scason 1925-26

70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

ART OF SINGING 172 West 79th Street, New York Telephone 7122 Trafalgar

Master of Arts Columbia University TEACHER OF SINGING

EDOARDO PETRI

Endorsed by world famous singers and educators.

Studio: 1425 Broadway - - - New York Phone 2628 Pennsylvania

J. H. DUVAL

VOICE SPECIALIST
Italian and French Opera
New York Studio: 32 Metropolitan Opera
House Building
European Address: Teatro d'Arte Moderna, Milan

WALTER L. BOGERT

MARIE MIKOVA

Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4650 Cathedral

ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

HANNA BROCKS SOPRANO
Concerts—Recitals—Instruction
Studios: 135 West 72d Street, New York
Phone: Endicott 5364

M. F. BURT SCHOOL

Sight-Singing, Ear-Training, Musical Stenog-raphy, Normal Course in Public and Private School Music, Special coaching for church trials. Address: Brooklyn School, 48 Lefferts Place.

THE BOICE-TOPPING STUDIO

ESPERANZA GARRIGUE

MRS. WILLIS E. BACHELLER

Susan S. Boice, Soprano-Teacher of Singing Elizabeth Topping, Pianist-Teacher of piano playing 57 West 75th St., New York City Telephone—Trafalgar 1057 Auditions by appointment.

ROSS DAVID

VOCAL STUDIOS Sherwood Studio Building, 58 West 57th Street Phone: Circle 2297

MUSICAL TRAINING FOR TEACH-ERS, ADVANCED PUPILS AND BEGINNERS. THE NEW EDUCATION IN MUSIC For Information: MARTHA D. WILLIS Carnegie Hall

Circle 1350

Circle 1350

LILLIAN SHERWOOD NEWKIRK

VOICE PLACEMENT and REPERTOIRE Studio: 21 East 38th St., New York Telephone: Caledonia 6337

ART OF SINGING

1425 Broadway (Metropolitan Opera House
Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

Metropolitan Opera House Studios, 1425 Broadway New York. Phones: Pennsylvania 2634 and 2688

IESSIE FENNER HILL TEACHER OF SINGING

DUDLEY BUCK
TEACHER OF SINGING

NANCY ARMSTRONG

VINCENZO PORTANOVA

DR. DANIEL SULLIVAN Teacher of International Artists ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA

JOHN BLAND

Piano Playing Simplified for Beginners Studio: 507 West 112th Street, New York City Telephone Cathedral 2661

VOCAL STUDIO 58 West 70th Street, New York Phone: 8955 Endicott

132 West 74th Street : : New York City Phone: Trafalgar 1291 Louise Carroll, Secy.

TENOR

Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
114 East 37th Street : : : New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist

Nine years of successful teaching and concertizing in Berlin Address: 155 West 122d Street, New York Phone: 4778 Morningside In Summit, N. I., Mondays (Stamford and New Cansan, Conn., Wednesdays)

VOCAL INSTRUCTOR
Teacher of Allan McQuhae, Dorothy Jardon and
other distinguished singers
50 Central Park West, New York City
Phone: Columbus 0996

CARL M. ROEDER

TEACHER OF PIANO
Technic-Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
350 Main Street, Orange, N. J.
Residence: 680 St. Nicholas Avenue, New York

MME. MINNA KAUFMANN

Instruction: Lehman Method 601 Carnegie Hall : : : : : New York J. Cartall, Secy.

PIANIST
For Recitals and Instruction
Address Management of Marie Mikova 1187 Madison Avenue, New York, N. Y. Telephone Butterfield 4689

MR. FRANCIS STUART

TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios New York City New York City

G. H. CASELOTTI

VOCAL TEACHER AND COACH In Los Angeles from July 6, 1925.

Music Art Studio Building

Broadway Los Angeles, Calif. 233 So. Broadway

ACCOMPANIST and COACH
Teacher of Piano and Theory

STUDIOS 1425 Broadway
270 Ft. Washington Ave.
New York
Photes: Pennsylvania 2634 — Wadsworth 3303

BENNO KANTROWITZ

WILLIAM THORNER VOCAL TEACHER AND COACH Address: 209 West 79th Street, New York City

TEACHER OF SINGING
Member of the American Academy of
Teaching and Singing
471 West End Avenue : : : New York
Phone: Endicott 7449

SIGNOR SALVATORE AVITABILE

Voice Specialist AND Opera Conductor
Consultation and Voice Trials by Appointment Only
Teacher of Marion Talley
Metropolitan Opera House, 1425 Broadway,
New York. Phones Pennsylvania 2634-2081

FRANCES FOSTER

Concert Accompanying
Studio: 97 Riverside Drive, New York
Telephone: Endicott 6936

ADELE RANKIN

CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway
Metropolitan Opera House Building, N. Y.
Phone: 2634 Penna.

FLORENCE IRENE JONES VIOLIN INSTRUCTION

Ensemble Classes
PUBLIC RECITALS GIVEN AT INTERVALS
137 West Both Street, New York
Telephone: Schuyler 6359

ERNEST CARTER

COMPOSER - CONDUCTOR 115 East 69th Street . . New York City Telephone: Rhinelander 8623

FLORENCE LEONARD

PIANO Assistant to Breithaupt 500 Carnegie Hall, New York Baker Building, Philadelphia

PURDON ROBINSON THE VOICE

Co-worker with Dr. H. Holbrook Curtis for Teacher of Riccardo Martin, Luca Borta, Bianca Sonova, Raem Miller, Cettlia Loptus and many others. Author of "Song Secrets," "The Im-portance of Vocal Diagnosis." James Huneker said: "Mr. Robinson's words are golden." are golden."
245 West 75th St., New York. Trafalgar 3651

GRACE HOFHEIMER CONCERT PIAN:ST AND TEACHER Steinway Hall, 109 West 57th Street New York, N. Y.

SIGNOR A. BUZZI-PECCIA VOICE SPECIALIST AND COMPOSER

Teacher of Alma Gluck, Sophie Braslau and Cecil Arden Studio: 33 West 67th Street New

PHILIPP MITTELL

VIOLINIST TEACHER OF MANY WELL KNOWN ARTISTS Van Dyke Studios, 939 Eighth Avenue, N. Y. Telephone: Columbus 1370 MRS. ROBINSON DUFF VOICE New York
Telephone: Butterfield 5986

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

FRANCIS ROGERS

CONCERT BARITONE AND TEACHER OF SINGING Member American Academy of Teachers of Singing 144 East 62d Street, New York City CHRISTIAAN KRIENS

COMPOSER, CONDUCTOR, VIOLINIST
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players,
few vacancies for string and wind instrumen
303 Carnegie Hall
Telephone: 1350 Circle

ALBERT VON DOENHOFF PIANIST, COMPOSER, TEACHER 251 West 102d Street, New York Phone: Riverside 0366

E. PRESSON MILLER TEACHER OF SINGING
egie Hall Tel.: 1350 Circle 826 Carnegie Hall

CHARLES LEE TRACY

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone: 1514 Clarkson

FREDERICK RIESBERG, A.A.G.O.

FREDERICK KIESBERG, A.A.G.O.

PIANO INSTRUCTION

Studied under Reinecke—Classics; Scharwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts. 150
Riverside Drive. Telephone: Schuyler 365

Courses arranged to suit individual requirements.

Personal address, 408 West 150th Street

Telephone: Audubon 1530

PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City HENRIETTA SPEKE-SEELEY

TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Adirondack 4344

WILBUR A. LUYSTER

Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used. Both classes and individual instruction
Class courses begin October 1. Private any time.
Carnegie Hall. Res. Phone: 9319 W. Mansfield

KARL FIQUÉ KATHERINE NOAK-FIQUE DRAMATIC SOFRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

MME. SCHOEN-RENÉ VOCAL AND COACHING MASTER CLASSES

235 West 71st Street, New York

BRUNO HUHN

FELIX HUGHES

Voice lessons and coaching in English, French and German repertoire Lake Placid Club, Essex County, New York, Until September



VLADIMIR DUBINSKY CONCERT CELLIST SUMMER SESSION JUNE 15-AUG. 1

Musical Art Studios cal, Plano, Violin, Cello, en-able playing under supervision prominent faculty.

307 W. 90th St., New York Tel. Riverside 4420

MARGOLIS CULTURE

1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of METROPOLITAN OPERA HOUSE STUBIOS 1425 Breadway, New York Suite 20 Phone: 2634 Pennsylvania

JOHN FINNEGAN

TENOR
Soloist St. Patrick's Cathedral, N. Y.
Address: 9 So. 20th St., Eknhurst, N. Y. Phone, Havemeyer 2398-J

CAVELLE SOPRANO

"A voice of exquisite quality"

Address: Management of Erna Cavelle.

Room 803, 437 Fifth Ave., New York

KNABE PIANO MAESTRO L. S. FABRI

Authority on Volce Education, Complete Training for Opera, European Opportunities for Finished Students in Practical Grand Opera Work. METROPOLITAN OPERA HOUSE BLDG., NEW YORK CITY

OHN BARNES WELLS, Tenor RECITALS—ORATORIO

Management: ANITA DAVIS-CHASE, 230 Boylsten St. Boston, Mass.

COENRAAD V. BOS

Accompanist-Coaching New York City Phone 2500 Circle

Louise St. John WESTERVELT

SOPRANO TEACHER OF VOICE

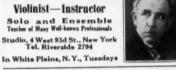
Columbia School of Music 509 S. Wabash Ave., Chicago

GUNDLACH

Composer, Planist
3724 Farragut Road, Brooklyn, N. Y. Tel.: Manfiseld, 6381

LOUIS GREENE Violinist-Instructor

Studio, 4 West 93d St., New York Tel. Riverside 2794



DE LANGELLOTTI
V VOCAL AND PIANO TEACHER
Appointments by Mail Only
205 West 57th Street New York

WALTER CHAPMAN, Teacher of piano GEORGE ROGERS, Teacher of voice Studio: 47 West 72nd Street Tel. Endicott 7350 Studio: 47 West 72nd Street

EARLE LAROS

PIANIST-CONDUCTOR

Manager: Sherman K. Smith

NILY ROSEVELT SOPRANO

CONCERTS RECITALS ORATORIOS

Now Booking for 1925-26 Season

Exclusive Direction, Walter Anderson, Inc., 5 Columbus Circle, New York



RTOMARS

Expert Vocal Pedagogue corrects and rebuilds voices under guarantee. Pupils prepared for Con-cert, Opera and Oratorio. Studios: 106 Central Park West Telephones: Endicott 5654, 3650

WARRISON

9425 S. Robey Street, Chicago, III. Conductor-Apollo Musical Club, Mendelssohn Club



CARRINGTON THOMAS Mus. Bac., A. A. G. O.

Concert Organist BOOKING FOR 1925-26 RECITALS 562 Fifth Ave., New York

ELLIOT GRIFFIS

TEACHER OF PIANO AND THEORY 305 West 74th St., New York Endicott 5984

Burnerdene MASON
DRAMATIC CONTRALTO

Concert, Recital and Oratorio ent: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

RALPH GOX COMPOSER—Teacher of Singing
8 East 8th Street New York City

CONCERT-ORATORIO-RECITALIA SE 22 West 77th Street Telephone 3153 Endicott

R NOLD Conductor Conching for Church and Oratorio

Musical Director Church and Church of St. Mary the Virgin, New York 145 West 46th St. Tel., 5913 Bryant

"Joyous Youth" and Other Songs by

MABELANNA CORBY

From Your Dealer or Direct
ORBY-LEWIS
ONCERT SONG Montclair, New Jersey

CLARK HAMMANN

PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL MCALLISTER

TEACHER OF SINGING Musical Management 384 Commonwealth Avenue, Boston, Mass,

John Prindle Scott

The Scottage, McDonough, N. Y. KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

STALLINGS MEZZO-SOPRANO 6 East 36th St. New York City Tel. Caledonia 9418

ELLA BACKUS-BEHR

231 West 96th Street, New York PHONE 1464 RIVERSIDE

FERRUCCIO F. CORRADETTI

Officier de L'Academie de France et de L'Instruction Publique.
VOCAL TEACHER
309 West 75th Street, New York, Tel. 9010 Trafalgar

WOODRUFF INTENSIVE METHOD for learning to play the plane. Rapid, unusual results. New way of teaching scales. Entire first year work in book I, now ready. Normai course free by mail. Young teachers and mothers assisted. H. E. Woodruff, 251 Clifton Pl., Brooklyn, N. Y.

S. WESLEY SEARS.

22d and Walnut Sts., Philadelphia INSTRUCTION

ORGAN RECITALS

RUDOLPH REUTER Planist =

IN AMERICA 1925-26 k Jones, Aeelian Hall, N. Y., or Mr. Virgil Smith Fine Arts Bldg., Chicage

MR. and MRS.

HENRY HOLDEN HUSS Joint Recitals

Piano and Voice Specialists

Entire Preparation to Concert Stage Special Courses for Teachers Studio: 809 Steinway Bidg., 113 W. 57th St. Address: 144 E. 180th St. Tel. Mott Haven 0363, New York



Vocal Studios 202 WEST 74TH ST. N. Y.

Consultation and voice trials by appointment only

R. Berth, Sec'y Tel.: 1965 Endicott

GRACE G. GARDNER EUROPE—NEW YORK Artist Teacher

and vocal pedagogue." "Internationally recog-voice Bullder, Voice Repairer and Coach." Jourse in Diction. Pupils prepared for Opera, d Concert. Teacher of Lucille Lawrence and successful singers. Studies: Burnet House oms, Cincinnati, Ohio.

BERGEY

Chicago Opera School Lyon & Healy Bidg., Chicago

LYNETTE GOTTLIEB

Concert Pianist and Teacher Studios: 1087 Carroll Street, Brooklyn Telephone Nevina 7667

ARFORD TEACHER OF SINGING
4 West 40th Street
New York City

Phone: 4897 Penn

KRAFT

Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert R "Able technic and fine command."—
R Brooklym Eagle.
E "Rapidly gaining unique reputation."—
N N. Y. World.
Eastman School of Music, Rochester, N. Y.

KARL RECKZEH

PIANIST

KIMBALL HALL

CHICAGO, ILL.

CLARENCE DICKINSON

Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

ELLA GOOD

RECITALS—ORATORIO—TEACHING Address: Dudley Buck Studios, 471 West End Avenue, New York. Tel.: Endicott 7449

ARTHUR DUNHAM

CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

SIBYL SAMMIS MacDERMID

SOPRANO
Pupils Accepted. 312 Riverside, New York

LUTIGER GANNON CONTRALTO
64 East Van Buren Street, CHICAGO, ILL.

BIRDICE BLYE Concert

5424 Blackstone Avenue, Chicago STEINWAY PIANO USED

RALPH ANGELL

ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

JEAN SKROBISCH, Tenor
DISCIPLE OF JEAN DE RESZKE,
TEACHER OF SINGING
Studio, Steinway Bidg., 109 West 57th St.,
New York City



SERGEL KLIBANSKY VOCAL INSTRUCTOR

Master classes in Chicago June 29—Aug. 2. Studie: 205 W. 57th St. New York City 5429 Circle

TOFI TRABILSEE LAZAR S. SAMOILOFF



Bel Canto Studios

309 West 85 St.

New York City Telephone 6952 Schuyler



MARIE MORRISEY

Management: Loudon Chariton, Carnegie Hall, New York

W. J. HENDERSON HAROLD HURLBUT

"MASTER of MASTERS and TRUE EXPONENT of BEL CANTO" Now on 5th Annual Trans-continental Teaching Tour Summers: Los Angeles and Pasadons



KARL KRUEGER

CONDUCTOR

LOS ANGELES, CALIFORNIS

Katharine HOFFMANN ACCOMPANIST Home Address: St. Paul.

ARCHIBALD SESSIONS Accompan

810 CARNEGIE HALL, NEW YORK CITY Tuesday and Wednesday Circle 0321

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume number

Address-15 West 11th St., New York City LJUNGKVIST

TENOR
Studie: 311 W. 75th St., New York Tel.: 1547 Endice

ARTHUR M. BURTON

BARITONE
Pine Arts Building · · · · · · · Chlonge

R DE GREGORIO E
N Specialist Voice Culture—Coach. MetroC politan Opera House Bids., Studie 18, N
1425 Bracalway, Now York City.
Telephone: 5251 Penn.



Accompanist and Coach—Specialty French Reperteire
Studio: 308 West 97th St., New York City
Phone 1473 Riverside

BRÉNNAN

Concert Pianist and Teacher Artist-Teacher at Marymount
College
Tarrytown-on-the-Hudson, N. Y.

Studio: 452 Riverside Drive, New York City. Tel. 4720 Cathedral

MARK OSTER

Baritone - Vocal Teacher Studios: 1425 Kimball Bidg.

Mme. VIRGINIA COLOMBATI Teacher of JOSEPHINE LUCCHESE Also teacher at the New York College of Music Studio: 294 WEST 924 STREET, NEW YORK CITY



MME. CAROLINE

VOCAL TEACHER AND COACH
Voice Development and Correction
Studios
Studios
Studios
Studios A, N. Y. Chickering 5681

NATIONAL OPERA CLUB OF AMERICA

KATHARINE EVANS VON KLENNER, Founder and President America's Greatest Musical Educational Club

For all Information apply to the President

1730 Broadway, New York

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation

Norwalk, Ohio

Original Welte-Built Welte-Mignon

CONSOLE REPERFORMING PLAYER for GRAND PIANOS and INTERIOR MECHANISMS in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue - - -

New York City

The more intelligent and the more thrifty you are, the more you will ppreclate CENTURY CERTIFIED EDITION sheet music. It is all sheet uses can be, the very best edition of the world's very best music.

music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (20c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,300 Standard compositions free.

MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be, yet it costs but 15 cents a copy, and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO. 203 West 40th St., New York, N. Y.



Viola Klaiss Organist, Palace Theatre, Philadelphia Teacher of Organ—Piane—Theory

Samuel Calvin Spotts

BARITONE 440 Knabe Building, New York

WILLIAM REDDICK



OLIVER STEWART

TENOR Concerts, Oratorios, Operas 137 W. 86th St., New York City Tel.: Schuyler 2729

GLEASON Concert Organist

ROCHESTER, N. Y.

L. De PACHMANN (Son of Vladimir Teacher of Piane, Harmony and Counterpoint



The most valuable piano in the world

STEGER Pianos and Player Pianos combine all of the essentials of the ideal instrument—artistic design, finest

a wonderful tone quality.

STEGER WELTE - MIGNON (Licensee) Reproducing Planos.

STEGER & SONS

Plano Manufacturing Company
Founded by John V. Steger, 1879.

Steger Building

Northwest Corner Wabash and Jackson
Chicago, Illinois

BENDITZKY

PIANIST-ACCOMPANIST

N Residence Studio: 629 Stratford Pl. Phone Well 6837

M^cCUTCHEN

A BARITONE
Pupil of Jean de Reszke
N 270 West 91st Street, Apt. 2. New York City



Auther of "MANUAL OF HARMONY"
Theory and Composition
Instructor of Mana-Zuoca and many others.
Studies 121 West 68th St., New York
118 West 180th St., New York
Also Correspondence Courses. Tel. Wadsworth 8760



ALTON JONES

"Well developed technic, varied and musical touch, tone color, temperament and imagination."

—N. Y. Mail-Telegram.

Mgt. MARIE H. GOULED 5 West 42d St., New York Steinway Piano

The Best Bargain is Quality

THE Conover is one of the few great Pianos of today which is still being built by its original :: :: :: :: ::

¶ Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :- -: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY Manufacturers of the Supreme Reproducing Piano THE DUO-ART

GOLD STRINGS

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

The Finest Piano Action in the World **WESSELL, NICKEL & GROSS**

Gives the Pianist the Touch that Creates True Tone Color

Manufactured in New York, U. S. A.

Known as "The Sweet-Toned Emerson" since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, 0.

ORGANIST

"America's Foremos: Bach Interpreter "

ARTHUR WILSON VOICE AND INTERPRETATION 905 Boylston Street, Boston Previdence, Lederer Bidg. Wercester, Bay Bidg

H C THORPE TEACHER OF SINGING SINGING 124 W. 119th St. N. Y. C. Cathedral 1960

REASON our ad appears in this paper is because for generations we have been manufacturing pianos of wonderful TONE QUALITY. It is a piano for the artist, the singer and the professional. TONE, and TONE that will endure

The RADLE for TONE

F. RADLE, Inc.

609-611 West 36th Street New York City

MANY WELL KNOWN ARTISTS HEARD IN PARIS AS SEASON NEARS CLOSE

Heifetz, Macmillen, Cecilia Hansen, Szigeti, Borowsky, Cortot, Eleanor Spencer and Marie Novello Head Long List of Recital Givers-Americans Enjoyed-Shavitch Conducts-Mrs. Coolidge's Reception-Nadja Dances a Funeral March-Other Items of Interest

Paris.—A review of the present season which is about to close reveals the fact that the public of Paris does not like to venture out of the beaten path to hear its favorite operas sung at an unaccustomed theater. The Grand Opera and the Opera Comique are always filled, but the Franco-American opera season has had but half-hearted support from the music lovers of Paris. Some of the best known singers from the greatest opera houses of America and Europe were in the casts, the orchestra was good, the conductors were excellent, the

greatest opera houses of America and Europe were in the casts, the orchestra was good, the conductors were excellent, the mounting of the operas fairly adequate. Yet the great public refused to journey to the Gaité-Lyrique in sufficient numbers to make the experiment pay. A moderate estimate, judging by the eye alone, might be that the theater averaged about half full. There was frequently a great outburst of applause for a singer or an aria which particularly pleased, and several of the artists who took part in the operatic festival were well worthy of the receptions the audiences gave them. The history of opera shows, however, that artistic success will not save from extinction a venture that is not financially remunerative. In fact, the history of operatic ventures in the Gaité-Lyrique shows many a financial failure. Rossini's Barber of Seville, and Verdi's Falstaff have been the most remarkable works of the season for vitality and musical sparkle. Verdi wrote nothing at the age of twenty-two to compare with Rossini's Barber, and Rossini did not live to be seventy-five to compose a Falstaff. What strange people these geniuses are!

The opera season at the Gaité-Lyrique was followed by a season of Russian bal-

let.

The Opera House is becoming more and more popular as a concert hall. Kubelik gave two recitals in it with more or less success, though the hall was only moderately full. Later in the season, Thibaud and Cortot gave some sonata recitals followed immediately by a series of three concerts devoted to trios, in which Casals joined forces with Thibaud and Cortot. These concerts were unusually successful, every seat being occupied.

HEIFETZ WON PARIS

HEIFETZ WON PARIS

At the Opera House also were given the three recitals which introduced Heifetz to the Parisian public. I must agree with the general verdict of all the musicians I have met, that Heifetz was badly advised in the selection of his program, which consisted of too many short and insignificant pieces. Grieg's C minor sonata was the biggest item of the evening. The perfect and magnificent performance of every work on the program, however, at once captured the immense audience. Paris has long been a center of fine violin playing, and everything that Heifetz did was immediately understood.

MACMILLEN A BRILLIANT VIOLINIST

MACMILLEN A BRILLIANT VIOLINIST

Francis Macmillen, brilliant American violinist, has played two concertos here this season which call for more than a passing comment. The first one was Lalo's Symphonic Espagnole, a work which is so thoroughly French in character that many artists think that only a French violinist can do justice to its style. The very large audience in the Salle Gaveau thought otherwise when Francis Macmillen played it with the orchestra directed by Vladimir Shavitch. He was recalled again and again to the platform to acknowledge the vociferous applause and shouts of "bravo." At the second concert he played a concert by Erlanger, which may have been well enough written for the violin, but which proved to be devoid of flavor in the large spaces of the concert room. The violinist was exceedingly well received. The applause, in fact, was clearly for the player and not for the composer. One has reason to wonder if an audience can go wild over a tame concerto?

AND CECILIA HANSEN CONQUERS

And Cecilia Hansen Conquers

When Cecilia Hansen played Mozart's A major concerto
with the Koussevitzky orchestra in the Grand Opera House,
and when she gave her subsequent recital in Salle Gaveau, I
readily understood why such a perfect combination of graceful charm and beautiful violin playing had delighted so many
American audiences during the past two years. Shakespeare's line—"When thou, my music, music playest"—could
not have been more suitable to the poet's harpsichordist
than it is to Cecilia Hansen. Of her can it be truthfully
said that she plays as well as she looks, and looks as well
as she plays. And in neither sense is the compliment exaggerated. She might justifiably say with Julius Caesar: "I
came and sawed and conquered," though it would certainly

be libelous to call such perfect handling of the bow

SZIGETI'S SONATA RECITALS
Szigeti gave another of his monumental five sonata recitals in Salle Gaveau in the middle of June. He appears to be



HEINRICH GEBHARD,

pianist, who, during the past ten years, has appeared with unvarying success as solvist with many of the symphony orchestras of this country, and in recitals in Boston, New York and Chicago. Moreover, Mr. Gebhard has made a special name for himself as a player in chamber music ensemble, of which form H. T. Parker, critic of the Boston Transcript, calls him "a past master."

inspired with a kind of Don Quixote fervor to redress the wrongs of neglected composers. At this recital he revived Schumann's dull and ungrateful sonata in D minor. Ac-

cording to my way of thinking, Schumann wrote about as well for the violin as Chopin would have written for the slide trombone, had he been indiscreet enough to attempt it.

(Continued on page 7)

RIGOLETTO FINELY GIVEN AT THE RAVINIA OPERA

Repetitions of Other Popular Offerings Likewise Prove Delightful

RAVINIA.—The week at Ravinia began Sunday night, July 19, with a repetition of Romeo and Juliet with the same cast heard at the previous performance—Lucrezia Bori, Armand Tokatyan, Leon Rothier and Desire Defrere in the leads. Louis Hasselmans conducted,

SYMPHONY CONCERT, JULY 20

The regular symphony concert under the direction of Eric Delamarter brought forth as soloists Helen Freund and Virgilio Lazzari.

CAVALLERIA AND PAGLIACCI, JULY 21

Cavalleria and Pagliacci were repeated with the same cast heard during the second week of the season,

RIGOLETTO, JULY 22

with the same cast heard during the second week of the season.

RIGOLETTO, JULY 22

A fine performance of Rigoletto was the one heard by a capacity audience when Verdi's tuneful opera was first presented this season at Ravina. The cast was homogeneously good and the chorus and orchestra held their own in first honors with the stars. Each of the principals may well be called an artist as well as a singer, as beautiful singing such as Macbeth, Chamlee, Danise and Lazzari set forth is not heard every night at Ravinia, or, as a matter of fact, at any other opera house. Florence Macbeth's Gilda has long been recognized as a beautiful study, both from a vocal and a histrionical point of view; it is doubtful if she ever has sung the part with such freedom, such beauty of tone, such simplicity of mien as on this occasion. Macbeth knows how to sing, how to enunciate the Italian text, how to match her art with that of her colleagues, and her sympathetic Gilda will linger in the memory of all those who witnessed this performance and will, no doubt, make history in the annals of grand opera at Ravinia.

Danise's Rigoletto left nothing to be desired. Danise has long been recognized as a singer of great style—one who does not believe in shouting from the housetops as if Ravinia were afre, but who delights his hearers by the suavity of his tone and the mastery of his declamation. His Rigoletto comes the nearest to the late Maurel's. What greater tribute could be paid the Italian baritone than to be compared with one of the peers of the French operatic stage (not to forget his incomparable career in Italy and America).

Mario Chamlée gave unalloyed joy to the ear by the manner in which he voiced the part of the Duke. Chamlee has grown considerably in his art in the last few years until today he has reached a high place among the most satisfying tenors now before the public. Elegant, his Duke has all the allure of a nobleman. Gay, carefree, he was histrionically very happy, and as his song matched his acting, his performance wa

A RUSSO-JAPANESE FRIENDSHIP SYMPHONIC ORCHESTRAL CONCERT

TOKYO.—Koscak Yamada, known in this country as one of the foremost conductors and composers of Japan, established two years ago the so-called Japan Symphonic Association, and organized in the same year the Japan Symphonic Orchestra, composed entirely of Japanese. Up to the present time, concerts have been held regularly twice a year in Tokyo, presenting representative compositions of America and Europe and also his own compositions. A great effort has been made lately, however, to develop the Symphonic Orchestra of Japan, especially since the recent return of Viscount Hiromaro Konoe from Berlin, a young and promising conductor and composer, who has been studying abroad during the past year.

Early in January of this year, when the treaty between Japan and Russia was arranged the project previously planned by the writer, who had spent the past years in Russia, and by Mr. Yamada, of inviting the Russian Symphonic Orchestra, finally came to realization. The visit was arranged through the coöperation of the Japan Symphonic

Association with the Sho-Chiku Company, the biggest theatrical organization in Japan. A representative was sent to Russia at the end of February, and through the courtesy of Tabis," the All-Russian Artists' Association, thirty-six excellent musicians were chosen respectively from the Moscow Philharmonic Orchestra, Marinsky Orchestra of Leningrad and the Conservatory of Kief, and they were welcomed in Tokyo. With the help of thirty-six more Japanese musicians, a splendid symphony orchestra of seventy-two was organized and a four-day concert festival, April 26-20, was given at Kabuki Theater, one of the largest in Tokyo, seating 3,500.

The members of this orchestra included Shiferblatt, a violinist, former pupil of Auer, as first concertmaster; Kenig, conductor at the Marinsky Theater, second concertmaster; Verchovisky, famous Russian flutist; Pekkep, a young genius of nineteen years old, and favorite pupil of Glazunoff, cellist; and other first rank musicians. The four dayr per-

LITTLE STORIES OF MUSICAL GODS IN INDIA IV-RAMA AND SITA

By Lily Strickland

(Copyrighted, 1925, by The Musical Courier Company)

RAMA AND SITA AS PATRONS OF MUSIC

One of the earlier editions of the Ramayana dates back to 500 B.C., and it is most interesting to the research student in music to find so many allusions to antique forms of music and the instruments themselves. Our chief interest



RAMA AND SITA

lies in the fact that most of India's instruments and Ragas or musical Modes have remained practically unchanged for thousands of years, and that centuries before the dawn of

our western civilization, music as a fine art was cultivated and encouraged by kings, and according to legend, by the high gods themselves.

While I can find no references either to Rama or Sita as musicians themselves, there are many references to both of these popular characters having been connected with passages about music. The Ramayana is an heroic epic of the lives of Rama and his wife, Sita, and, aside from its mythological significance, is well worth reading.

The earliest instruments mentioned in the Ramayana are the Chank (or conch horn) of Vishnu, the drum, and the trumpet, as associated with martial or war-like occasions as well as triumphant and festive gatherings. Since music in India has always been associated with religion, and since the priests are always on hand in all the affairs of Hindus, the Sankha, or sacred horn, is frequently mentioned whenever any religious rites were performed.

The Brahmin priest, attendant on the court of Rama, always gave the news to the people, and the drums and horns of his temple musicians announced any special event.

And the Brahmins spoke to burghers that the festive day was come, Till the marts and crowded pathways ran with noise of pipe and drum

One can picture the people crowding the market place, drawn by the insistent beat of the Mrydanga, the shrill call of the pipe and the loud blare of the trumpets in some wild strain of long ago.

Drum and conch and sounding trumpet waked the echoes of the day, Pataha and loud Mridanga and the people's madding cry.

A more beautiful and lyric picture is painted in the references to the softer stringed instruments of the times, the Vina, the flute and the harp:

Through the shady Palace garden where the peacock wandered free Lute and lyre poured forth their music, parrot flew from tree to tree

Through the shady Palace garden where the peacock wandered free. Lute and lyre poured forth their music, parrot flew from tree to tree.

The natural and luxurious beauty of tropical gardens, filled with fragrant exotic blossoms and the sound of birds, and splashing fountains, the atmosphere of Oriental splendor, of color and charm, lends itself to the poetic imagination of the emotional Indian poet.

Music and dancing were the inevitable complement of the old Rajas and their large leisure, and to this day no real Indian entertainment is of any consequence unless embellished by a program of musicians and dancing girls.

Rama was a lover of music, and evidently easily stirred by sweet songs, and the Ramayana is extremely popular because of its poetic imagery; its dramatic and natural descriptions; its historic and legendary references and general beauty of rhythmic and rolling phrase.

I can do no better in conclusion than to quote some suitable lines from the Ramayana itself, in which a picture is painted to the eye of the imagination, and spreads out like a tapestry woven with old heroes; old songs, old stories of other days:

Rama to the hermit's minstrels lent a menarch's willing ear,

er days:

Rama to the hermit's minstrels lent a monarch's willing ear, Blended with the simple music dulcet was the lay to hear. And so sweet the chanted accents, Rama's inmost soul was stirred, With his royal guests and courtiers still the deathless lay he heard. Heralds versed in old Puranas, Brahmins skilled in pious rite, Minstrels deep in lore of music, noets fired by Heavenly might. Painters skilled and merry dancers who the festive joy prolong, Hushed and silent in their wonder listed to the wondrous song. And as poured the flood of music through the bright and live long day, Eyes and ears and hearts insatiate drank the nectar of the lay, Twenty cantos of the Epic thus the youthful minstrels sung, And the voice of stringed music through the Epic rolled along. (The Ramayana.)

A Busy Summer for Hageman

Richard Hageman is not having much of a vacation this summer. Just at present he is at the Chicago Musical College busy teaching his master class. Then comes what he calls his vacation, conducting for three weeks the Philadelphia Orchestra concerts at Lemon Hill, Philadelphia. After that he rushes off for a master class in Los Angeles and while there will put the Los Angeles Opera Company on its artistic feet when it begins its first season. After that he will hurry back across the continent to reopen his New York studio on October 15.

Schmitz to Be Heard in Texas

E. Robert Schmitz will play in Houston, Texas, in November, during his three weeks' solidly booked time in the Southwest. The week following, he will return to Missouri and Kansas for several reëngagements.



THE CORONATION OF RAMA

BALTIMORE NOTES

BALTIMORE NOTES

BALTIMORE, MD., July 16.—Frederick R. Huber, always a busy man in local musical circles, is busier than ever at present. Special interest attaches to the announcement that Mr. Huber will be manager of the new super radio station of the Consolidated Gas, Electric Light and Power Company, which will be opened in September. Mr. Huber is undoubtedly a strong influence in the local musical world. As managing director of the Lyric, local representative of the Metropolitan and Chicago Opera Companies, municipal director of music, manager of the Baltimore Symphony Orchestra, director of the Peabody Summer School and of the concert bureau of the same institution and member of its faculty, he has little spare time on his hands. To elevate the standard of music in every way and to stimulate a wider interest in music, has been his constant aim.

Nightly concerts by the Municipal and Park Bands and recitals by members of the Peabody Summer School faculty have made up the local musical program since the close of the regular season.

E. D.

Lusk Delights Evanston (Ill.) Audience

Lusk Delights Evanston (III.) Audience
Milan Lusk, violinist, was presented in recital before the
Evanston Catholic Woman's Club on May 13. His fine stage
presence, sincerity, and masterly interpretations made his
success complete. Particularly in the Auer transcription
of The Lark, by Glinka-Balakirev, Mr. Lusk displayed his
admirable qualities—musicianly style, a glowing tone, and a
flawless technic. As a tribute to Vice-President Dawes,
whose permanent residence is in Evanston, Milan Lusk
played for the first time in that locality his just completed
transcription of the Lady Hamilton Waltz by Jonesco, a
composition which was brought over to this country from
Europe by General Dawes last summer. The Lusk transcription will be published soon, and will no doubt enjoy the
same popularity as its predecessor, Melody, also by General
Dawes.

Edwin Swain Makes "Lasting Impression"

Edwin Swain Makes "Lasting Impression"
Haydn's The Creation was given at one of the concerts of the recent Plattsburgh Festival, with Edwin Swain as the baritone soloist. "Edwin Swain," said the Clinton County News, "made a lasting impression on everyone present not only by his wonderfully fine voice, but also by his pleasing personality. Mr. Swain took the audience by storm by his magnificent rendition of his parts in the oratorio. He is an American born and trained artist and his work in The Creation convinced the music lovers present that they were listening to one of the finest oratorio singers in the country." Mr. Swain also was heard at the final concert in a group of songs, following which the same paper again praised him enthusiastically.

Pouishnoff and Paderewski Recording

Pouishnoff and Paderewski Recording

The Polish master and the Russian pianist, Paderewski and Pouishnoff, were the only pianists whose records were released May 1 by "His Master's Voice" Company and the Columbia Company of London, England. The records of the Russian pianist command a big sale in England and France. The May publications of the Columbia Gramophone Company (London, England) announced the release on May 1 of Pouishnoff records of Debussy's Arabesque in G and Glazounoff's Polka.

For "His Master's Voice Company" (Victor Company's European affiliations) Mr. Paderewski recorded Schubert's Impromptu in B flat.

Mme. Landowska to Lecture

Many educational institutions are planning to present harpsichord and piano recitals by Wanda Landowska next season. Mme. Landowska will supplement these concerts with several lecturer ecitals. Although she has not yet lectured in this country, Mme. Landowska is already known as an authority on old music through her playing and her book, Music of the Past, published last fall.

Western Tour for Thelma Given

Thelma Given's success during her tour of the Middle West, season before last, under the local management of A. M. Oberfelder of Denver, has led to arrangements for a similar tour of eight recitals in Colorado and neighboring states by the violinist under the same auspices next season.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Syracuse, N. Y.

HAROLD L. BUTLER, Dean 900 Students-42 Instructors

Four year Courses in Piano, Voice, Violin, Organ, Composition, Public School Music

Leading to the Bachelor's Degree

AN ENDOWED INSTITUTION

which furnishes to regularly enrolled students first-class instruction in all branches of music at a moderate cost.

Two Full Scholarships in String Instru-ments Available for Next Year

Dormitory for Women with Practice Piano in Each Room Five Pipe Organs

Write for Catalog and Illustrated Bulletin

Management

CULBERTSON

Aeolian Hall, New York 4832 Dorchester Ave., Chicago

"His natural talents of vocal charm and beauty were at their highest peak."-Corning (N. Y.) Leader.

rederick Truste

Forwarding Address: c/o Musical Courier 437 Fifth Avenue, New York

outhern Representative: outhern Musical Bureau Atlanta, Ga.

SOPRANO

RECITALS

ORATORIOS Recitals in Costume

CONCERTS

MANY WELL KNOWN ARTISTS HEARD IN PARIS

(Continued from page 5)

Szigeti also found another ancient novelty among the yellow manuscripts of an Italian composer. If these dead and neglected composers would kindly come forward and do something for Szigeti all would be well. But as the prizes and rewards are in the hands of the living public, perhaps this exceedingly conscientious violinist and earnest student would do better by pleasing the living than by flattering the defunct. He always has a large audience of violin students.

Two Young Americans

Two Young Americans

When the two young American artists, Tascha Sinayeff, violinist, and Marguerite Morgan, pianist, entertained an audience of 3,000 persons in the immense hall of the Sorbonne on a Sunday afternoon at the end of June, I wondered what the great Cardinal Richelieu would say if the sound of modern music entered his dull ear and brought him back to life from his tomb in the chapel of the Sorbonne, not many yards away from the concert hall.

When he was laid to rest in 1642, the straggling little village of Fort Amsterdam at the southern end of Manhattan Island was governed by Dutch burghers who commissioned John and Richard Ogden to build a church worthy of the town, and fit to compete with the fine churches of New England. Director Kieft stipulated that the church was to be seventy-two feet long, fity-two feet broad, and sixteen feet high. This church could easily have been stowed away in one side of the great hall of the Sorbonne where the two young Americans played. But when Richelieu, the famous Cardinal and friend of cats, went to his grave, no one dreamed that the wildernesses in the New World across the Atlantic were to send forth artists to delight Parisians in the stately hall of the Sorbonne.

THEN THE PIANISTS

Then the Pianists

The pianists have been busy, as usual. In fact, the supply frequently exceeds the demand, if empty concert halls are a criterion. But the small audience is by no means an infallible test. Some of the greatest pianists in the world have played here to a "beggarly array of empty boxes" simply because they were badly advertised, or entirely unknown.

A very thorough, earnest, scholarly pianist is Borowsky, who has a great following in Paris. His seven historical recitals during the past season were notable events in the musical world beside the Seine. The concert hall was always full, and the enthusiasm of the audience very marked.

Cortot's recitals draw immense audiences here. He is one of the musicians of France whom Frenchmen swear by and not at,

Two ITURBIS

Two Iturbis

José Iturbi is a Spanish pianist who is greatly esteemed in Paris. I fully expect him to be successful in America one of these days, if an American manager can get him away from his continual round of successful concerts in various parts of Europe. I went to the Salle Gaveau not long ago to hear Iturbi, but found the pianist was not the man I was looking for, principally because she was a young woman. She calls herself Ampicaro Iturbi and she plays remarkably well, so I was not disappointed after she began to play.

Martha Baird flitted through England and France on her voyage from America to a resting place in Europe and gave a solitary recital in Paris. She was very warmly applauded. No wonder that an artist of so much musical skill and personal charm is popular throughout the United States.

Eleanor Spencer an Ideal Schumann Player

ELEANOR SPENCER AN IDEAL SCHUMANN PLAYER

Eleanor Spencer's performance of Schumann's G minor sonata at a recent concert in the Hotel Majestic was one of the finest performances of any sonata I ever remember to have heard. It was not so much the brilliant playing of the technical difficulties which pleased me, as it was the particularly sympathetic understanding of what seemed to me the spirit of Schumann.

Also Marie Novello

At the Shavitch orchestral concert the pianist for the occasion was imported from England—a country which does not send very many pianists to the Continent. Dr. John Bull, Eugen d'Albert, Lamond, were or are better known in Europe than the woman pianists of the British Isles are, but that is no reason why Marie Novello should not take rank as one of the most brilliant pianists of her native land. She played Liszt's E flat concerto to the apparent satisfaction of her hearers, for they brought her back to the platform so many times that she was forced to add an extra number. Her selection happened to be the Cathedrale Engloutie by Debussy, which to my ears is the ugliest music Debussy ever wrote. It was very warmly applauded however.

SHAVITCH A DISTINCT SUCCESS

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, conducted two orchestral concerts in the Salle

Gaveau and demonstrated to two very large audiences that he is a conductor of the first class. His authority is unquestioned, his readings admirable, and his manner before the public agreeable and free from all the eccentricities of beat and gesture which so many orchestral conductors assume or acquire. Beethoven's C minor symphony and Strauss' Don Juan symphonic poem were the principal works at the first concert, and Rimsky-Korsakoff's Sheherazade the gem of the second evening.

MRS. COOLIDGE'S RECEPTION

Mrs. Coolinge's Reception

The musicial reception tendered by Mrs. F. S. Coolidge to the musicians of Paris has already been reported in these columns. The musical part of the two entertainments consisted of a series of entirely new works by modern composers, including Ravel among the representatives of France, together with Italian and English works. Hans Kindler conducted certain works with as much ease and effectiveness as he played the cello in other works. I saw him perched on an uncomfortable side seat at the first recital Heifetz gave in the Opera House and I took him into my box and placed him beside Mischel Cherniawski, and neither of the two cellists flew at the other fellow's throat. Perhaps they both think there is room in the great wide world for two cellists at once. cellists at once.

AMERICAN SINGERS

Among the solo singers I have heard this season I must mention Abbey Putnam Morrison, American soprano, who made her Parisian debut, if I am not mistaken, in the classic old hall of the Pleyel rooms at the end of June. She sang

"She has a lyric sobrano voice of great natural beauty. Her singing is musical and pleasing." The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Com-Management: HAENSEL & JONES Acolian Hall, New York

Mason & Hamlin Piano Used Acolian-Vocation Records

in several languages, as singers are wont to do, but her encores always followed American songs in English.

An American baritone, Jetson Ryder, also sang a recital of songs comprising many in the English language in the same Pleyel rooms. He has a smooth and resonant voice which evidently pleased his hearers. He was obliged to add several extra numbers. I noticed that Jetson Ryder also appeared at a semi-private recital in the spacious music room of a magnificent mansion in the west end of the city. I am sorry that other musical work prevented me from hearing this pleasing artist again.

Leschetizky's Daughter Sings

LESCHETIZKY'S DAUGHTER SINGS

LESCHETIZEY'S DAUGHTER SINGS

Thérèse Leschetizky, daughter of the late famous piano teacher, gave a vocal recital in the Salle des Agriculteurs which was exceedingly well received by the public and the press. The artist was particularly praised for her musical intelligence in the interpretation of the various styles of compositions on the program. Unfortunately I can give no first hand criticism of the recital as I was busy elsewhere, with Chaliapin at the Grand Opera and Luella Meluis in the Barber of Seville at the Gaité Lyrique.

THEY SANG ON PITCH

They SANG ON PITCH

I went to the Conservatoire one late afternoon to hear
M. Expert's splendid choir in the final rehearsal of a number of unaccompanied part-songs, mostly old French. It
was a genuine delight to hear these exquisitely trained voices
sing these quaint and spirited old songs with the precision of
a string quartet. Why, oh why are so many vocalists untrue
and insecure in time and intonation?

Expert's choristers are all expert in pitch and rhythm.
He sounded a feeble A on a tuning pipe and the choir im-



WALTER DAMROSCH,

eminent conductor of the New York Symphony Orch on the terrace of his summer home in Bar Harbor. (1 Bradley photo.)

mediately began to sing in tune and with the utmost precision of rhythm in F minor. Let the ordinary church choir of rhythm in F minor. attempt that feat!

An Operatic Pupils' Recital

AN OPERATIC PUPILS' RECITAL

The pupils of the John Byrne vocal institute gave an operatic concert in the beautiful hall in Avenue Hoche a few days ago. Every number on the program was an operatic scene, with acting, costumes, and orchestral accompaniment. The whole performance differed in every way from the usual recital, professional or amateur, with piano accompaniment. The audience was so large and the programs so much in demand that I was unable to procure one for myself. Consequently I cannot give the names of the performers. The only two I recognize were Jane Chamberlin and Rose des Rosiers, both of whom are American. But it is not necessary at present to name all the young and promising artists of the evening. The name that deserves most mention is that of John F. Byrne, who had the skill and the patience to prepare such a sumptuous program of operatic gents. that of John F. Byrne, who had the skill and the patience to prepare such a sumptuous program of operatic genus. When all the pupils had sung and disappeared in the wings, Luella Meluis of the Opera sang one of her dazzling coloratura arias with flute obbligato and gave the young vocalists, and the public as well, an example of what the real art of the vocalist should be, but rarely is.

and the public as well, an example of what the real art of the vocalist should be, but rarely is.

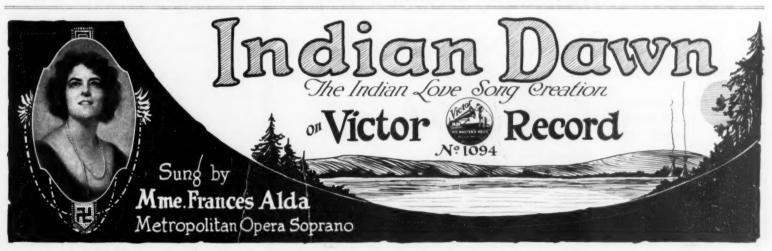
NADJA DANCES A FUNERAL MARCH

Nadja is the name of a dancer. She is a dark, mysterious young woman who does not make a specialty of concealing her charms. One day, perhaps, her clothing may consist of a few gold rings and the sombre rays of a purple light. At present, however, she still wears bits of ribbon and shreds of lace. When she appeared at the Esoteric Theater in Avenne Rapp recently she captivated her beholders with a weird and poetically gruesome pose and solemn dance to the music of Chopin's Funeral March. The curtain rose upon a darkened stage, revealing the almost naked body of a woman lying on a tomb of black. The corpse effect was in B flat minor. With the appearance of D flat major the dead thing got upon its feet and danced a mild gymnastic exercise which would not warm an uncovered lady on a winter's day. The picture pleased the public immensely. Everybody was greatly comforted with this dance of the Funeral March. There were dances of another sort on the extended program, none of which, however, seemed to call for elaborate draperies. In fact, from a dressmaker's point of view Nadja is a disappointment. She is sartorially insignificant. But the marble nymphs and goddesses in the streets and temples of ancient Athens might greet her with a stony smile and say "Welcome to our City." I believe she means to repeat her highly successful entertainment in a more prominent theater near the Champs Elysées. In the words of Byron: "On with the dance. Let joy be unconfined."

Onegin to Make First Tour of Coast

Onegin to Make First Tour of Coast

Sigrid Onegin is to make her first tour of the Pacific Coast in January.



ANNOUNCEMENT OF VITA'S COMING TO BOSTON CONSERVATORY AROUSES KEEN INTEREST

BOSTON CONSERVA

Boston.—The recent announcement that Arturo Vita, of Milan, Italy, would join the Boston Conservatory faculty next fall as head of the vocal department has stirred up considerable interest. Mr. Jacchia's school has received inquiries not only from New England but also from various parts of the country, for Mr. Vita's excellent qualities as a voice teacher are already known to many operatic and concert artists in the United States.

Arturo Vita's career to date indicates that he will be an important addition to the factulty at the Boston Conservatory. He was born in Naples, where he studied at the Conservatory of Music and at the University simultaneously, for his parents had hoped that he would adopt the profession of architecture. At the Conservatory he studied piano with Simonetti and voice with Cantelli; and because of the beauty of his voice and the unusual musical talent that he displayed, he decided upon an operatic career. As an operatic artist he was heard in Venice, Bologna, Milan, and other Italian cities, with such notable success that he was selected by Alfano for the first performance of his Resurrezione, at Novara. In 1915 he was called to the army, serving as licutenant of artillery. At the close of the war he began to teach voice in Milan and soon acquired a wide reputation, which has become international. Aspiring singers have come to him from all parts of Italy; also from other

TEIKO KIWA The Inimitable Japanese-European Butterfly

European countries and America, some of these being Monari, Willcox, Silveira, Van Dyk, Werby, Atwood, Radamsky and Shear—the last three being from Boston.



ARTURO VITA.

Mr. Vita will arrive in this country shortly after Labor

Frances Sebel Called a "Great Artist"

Frances Sebel Called a Great Artist
Frances Sebel, lyric soprano, who has just accepted the solo soprano position at Temple Ohab Scholem in Newark, scored heavily when she recently sang over Station WJZ, New York. Many letters were received praising Miss Sebel's work. The following is one which was particularly interesting:

Thrilling indeed were the impassioned tones of Miss Frances Sebel, and never to be forgotten the plaintive rendition of that Andante from Sarasate's Gypsy Airs, sung in Hungarian. Really I doubt if the Metropolitan can beast of a singer with such soul-stirring, sensuous, and colorful tones as Miss Sebels. Great artists deserve the world's homage, so please convey mine to Miss Sebel. (Signed) A. Hissert, 500 West 171st St., New York.

Miss Sebel is an artist-pupil from the Estelle Liebling studio.

Cadman Off for Vacation

Cadman Off for Vacation

One of the best known of American composers, Charles Wakefield Cadman, announces he has completed the orchestration of his newest opera, The Witch of Salem, which will be presented by the Chicago Civic Opera Company next season. Mr. Cadman, after a strenuous winter's work, left for a two weeks' vacation at beautiful Lake Tahoe. Upon his return he promises to finish his latest comic opera, The Ghost of Lollipop Boy, which is in much demand for high school presentation. The scenery for his grand opera is to be in Old New England style and is being specially built; it is just about completed in its final detail.

Coates in Paris

Newspapers just received from Paris report the success achieved by Albert Coates at a performance of Boris Godounoff recently at the Opera House, with Chaliapin in the title role. According to the Paris Excelsior, "his beat is clear and elegant. His gestures broad and persuasive. One notices at once the flexibility of his wrist and the

serpentine dance of his left hand. He constantly illuminates the episodes of the opera to the greatest profit of his auditors." According to the Petit Parisien, "his manner could not be more expressive and one notices at a glance that he has the genius to get the most out of the orchestra he conducts.

Vera Bull Hull with National Music League

Vera Bull Hull with National Music League
One of the cleverest organizers in the musical world is
Vera Bull Hull, who, after six years with the Wolfsohn
Musical Bureau, has joined the staff in the direction of the
National Music League, Harold Vincent Milligan, director.
With title of associate director, Mrs. Hull will be identified
with the activities from the booking side to the outlining and
planning for the big campaign about to be launched. Mrs.
Hull it was who put the Winton & Livingstone firm on a
substantial and going basis, and the same was true of her
work with the late Florence Pease, and she was the force in
the Franco American enterprise fostered by Richard Herndon.

don.

Mrs. Hull has a deep and sympathetic understanding of both sides; she knows the buyer and those needs, and she understands the building of young artists, providing the material is actually there.

During her association with Wolfsohn Musical Bureau, Mrs. Hull formed a large following on the road and inspired the sort of confidence which is invaluable in her line of work. Not alone for her integrity, but also for her intelli-



VERA BULL HULL.

gence, Mrs. Hull is known and respected as among the fore-most in the managerial world. Her identification with the National Music League will be of the utmost value to this rising organization.

Gray-Lhevinne Returns to Penn Normal

Gray-Lhevinne Keturns to Penn Normal
On July 6, Estelle Gray-Lhevinne gave a successful return
recital at the East Stroudsburg, Pa., State Normal. In
introducing the artist, President Allen told the assembled
student body no artist had ever made such a deep impression
upon the school as had Mme. Gray-Lhevinne in her previous
recital at East Stroudsburg.
The artist presented a rather heavy program, including
Vieuxtemps and Tschaikowsky concertos and some brilliant
works of Gounod and Sarasate. The students requested she
repeat a group of her own lovely songs and original poems
given in her individual way of melting the words of the
poem into the music.

Mayer Artists Engaged

Mayer Artists Engaged

Three Daniel Mayer artists have been engaged for the San Diego opera season next October. They are Ernest Davis, tenor, Ulysses Lappas, tenor, and Carmen Judah, soprano. Miss Judah and Mr. Davis will open the season in a performance of Aida on October 8. In addition, Miss Judah will sing Cavalleria, Trovatore and Faust. Mr. Davis will also sing Trovatore, Faust and Martha. Mr. Lappas will appear in Samson and Delilah with Marguerite D'Alvarez in the role of Delilah.

Giannini in England

Dusolina Giannini, with her mother, is in England, where she will remain through the month of August. They have taken a house in Sheringham, Norfolk, on the sea, and Miss Giannini is devoting her time to recreation and preparing new programs. She will leave for the Continent early in September and will begin her European tour at the end of that month. that month.

Browne Encored Twelve Times

When Kathryn Browne, the Chicago Civic Opera contralto, sang her concert at Whitewater, Wis., the audience was so completely charmed with her they recalled her to the stage twelve times after a single group of songs. Such a record is not unusual with this favorite of college audiences for she averages twenty to thirty recalls per concert.

Lisa Roma Engaged for Naples

A cable from Naples reports the engagement of Lisa Roma, American soprano, for the next season at the Teatro San Carlo. Miss Roma's engagement at the Staatsoper, Berlin, will take place in September. She will sing Mimi.

Carlos Sedano Goes to Spain

Carlos Sedano has returned to Spain for a two months' vacation with his parents before returning here in the fall to fulfill the engagements which have been booked for him in a number of American cities next season.

TEIKO KIWA AS BUTTERFLY

Telko Kiwa As BUTTERFLY

Telko Kiwa, the celebrated European Butterfly, was born in Yokolagna, Japan, and educated at Tekto. She came to Haly when
seventeen years of age and studied with Maestro Vittorio Verse, who
at present is with the Metropolitan Opera Terces. He prepared her
at present is with the Metropolitan Opera Terces. He prepared her
becember, 1922, where she made a sensational success. Later Kiwa
December, 1922, where she made a sensational success. Later Kiwa
Merchanter and Merchanter and Merchanter and Merchanter and Merchanter
Maples, Turin, Falterno, Mantua, Zurtei, Bern, Baach, Berlin, Dresden,
Naples, Turin, Falterno, Mantua, Zurtei, Bern, Baach, Berlin, Dresden,
Majer, Turin, Falterno, Mantua, Zurtei, Bern, Baach, Berlin, Dresden,
Herlin owing to her motable success in November, 1924, she was reengaged. She was the first Japanese woman to appear on the German operatic stage.

Adam Wientawski, the famou critic of the Recompanylita of Warcharde her interpretation of Puccini's flex oppearance in Poland declared her interpretation of Puccini's flex oppearance in Poland declared her interpretation of Puccini's heroine, Madame Butterfly, to
he dramatically equal to the famous tragediennes, Sada Yasbo, Rejane,
and Leonora Duse. At the Royal of Madrid her success as Butterfly was so marked that she was reengaged for extra performance
of Butterfly, Mind in Boheme and Macsagni's 17s. Her repertoire
includes all the lyrir roles, Butterfly, Boheme, Irls, Massenet's Manon,
etc. Her volce is of sweet quality and is of rare dramatic power. She
asing full harmonic Society of Warsaw, and in Paris, at the Japanese
etc. Her volce is of sweet quality and is of rare dramatic power. She
asings Indian music of the old selsod as well as the December of the Prench Previolent, Men. Doumergue, She
sang recently
at the Philharmonic Society of Warsaw, and in Paris, at the Japanese
cancest engagements throughout Europe the past season in addition to
her operatic appearances.

The CHAMBER MUSIC SOCIETY SAN FRANCISCO

48 Dates Already Booked for 1925-26



For Terms and Dates Maud W. Gibbon 129 West 48th Street New York

NEW YORK 4 NEW YORK 4 PHILADELPHIA WASHINGTON SAN FRANCISCO BALTIMORE CLEVELAND BUFFALO LOS ANGELES ROCHESTER YALE UNIV. VASSAR COLLEGE SEWICKLEY

MILWAUKEE MILWAUKEE MT. VERNON CALIFORNIA 15 COLORADO 5 OXFORD ATLANTA VANCOUVER OAKLAND 4 VICTORIA BELLINGHAM SEATTLE ALBANY

Bayreuth Festival Opened

Special cable to the Musical Courier.

BAYREUTH.—The Wagner Festival opened here Tuesday, July 21, with a performance of Die Meistersinger, followed the next day by one of Parsifal, both under the direction of Dr. Carl Muck. The outstanding figures in the two performances were the Hans Sachs of Herman Weil, the Parsifal of Lauritz Melchior, and the Kundry of Barbara Kemp. The ensemble was distinctly superior to that of last year; the stylized scenery shown in two scenes of Parsifal was a successful attempt at innovation. There was a pre-war spirit about the opening and no signs of any attempted nationalistic propaganda like that of last year.

A.

Busoni's Ashes Interred at Last

Busoni's Ashes Interred at Last

Berlin.—July 27 was the first anniversary of Ferruccio Busoni's death in Berlin. This anniversary was commemorated in Berlin a few weeks in advance. Friends and admirers of the master had often asked the question where he was buried, and until a short time ago it could not be answered. Hardly anybody except the family knew where the ashes of Busoni were deposited. By a curious complication of circumstances a worthy resting place for the remains was not immediately found. Only very recently has this state of affairs been ended. The city of Berlin took an interest in the matter. In the churchyard on Stubenrauchstrasse in the borough of Schoeneberg, an honorary burial place (Ehrengrab) for the ashes of the master was set aside.

The city of Berlin honored the memory of its distinguished

The city of Berlin honored the memory of its distinguished citizen by ordering a monument for the grave, the work of Georg Kolbe, one of the most eminent German sculptors. The unveiling of this monument was combined with a memorial ceremony, for which the Academy of Arts had sent out invitations to a number of representative men of Berlin, and to the family and friends. This memorial ceremony was a solemn and touching tribute to the genius of Busoni. The Berlin Domchor sang a suitable selection of masterpieces, Prof. Waldemar von Baussnern made an address in the name of the government and the Academy, and Dr. Kurt Singer, as representative of the city, took the tomb and the monument into custody.

Sokoloff's Stadium Debut

Sokoloff's Stadium Debut

Monday is off night at the Stadium concerts, so the audience which gathered to hear Nikolai Sokoloff, Cleveland conductor, make his debut there was not as large as it should have been, but what it lacked in numbers was certainly more than made up for in enthusiasm. And well it might, for Mr. Sokoloff had put together a whole box of orchestral firecrackers and fired them off one after the other with extraordinary verve and energy. It opened with the Dvorak Carnival overture; then came Strauss' Don Juan, next, the Ride of the Valkyries. Then after intermission there was Scheherazade in place of a symphony, and the evening ended with Finlandia. It was, as a glimpse at the list shows, an extremely noisy program, and Mr. Sokoloff did not make it less so by playing the introduction to the third act of Lohengrin for an encore after the Valkyries had ridden. The only really quiet number was the Sibelius Valse Triste inserted as an encore after Scheherazade.

The high spot of the evening was the magnificent performance of Don Juan, one in which the big line was never sacrificed for working out of detail. Mr. Sokoloff's advent put new life into the Philharmonic men, who followed his energetic leadership with tremendous dash. There were many really thrilling moments during the evening. Mr. Sokoloff's success with the public was immediate and unbounded. No less than four times during the evening was the applause so loud and long that he called upon the men to acknowledge it with him.

The Ninth Symphony at the Stadium

The Ninth Symphony at the Stadium

After two days' postponement, owing to inclement weather, the performance of the Ninth Symphony, originally announced for Tuesday evening, took place on Thursday evening, July 23. The forces were the same as those engaged last year with one exception. Willem Van Hoogstraten conducted, the orchestra was the Philharmonic Society, the chorus was made up of members of the Oratorio Society and the Schola Cantorum and the soloists were Ruth Rodgers, soprano; Irene Wilder, contralto (it was Helena Marsh last year); Charles Stratton, tenor; and Fraser Gange, baritone. The performance was on a very high level throughout, the four soloists coping very successfully with the extreme difficulties which Beethoven had set for them. The same is true of the chorus. All in all it was a performance that would stand comparison with any given in New York in recent years. A crowd of no less than 11,000 filled the great Stadium, and listened to the performance. At the end enthusiasm ran riot, Mr. Van Hoogstraten was called back time after time and called upon the forces who had done so well under his direction to rise and acknowledge the applause with him. The symphony was repeated on Friday evening.

Josephine Forsyth "a Real Artist"

Josephine Forsyth a Real Artist
Josephine Forsyth made her first appearance recently at
the East Carolina Teachers' College, and as a result of her
success, Annie Friedberg, the artist's manager, received the
following letter from Lois V. Gorrell:

Greenville, N. C., July 8, 1925.

Mv dear Miss Friedherg:
Ever since Josephine Forsyth came and sang for us I have been wanting to let you know how delighted we were with her and her singing. She made a most pleasant impression. She is a real artist has a beautiful voice and exceedingly pleasant personality. She adapted herself at once to our school life and charmed all who were fortunate enough to hear her.

I am sorry so many of our students missed this great treat, and doubt regret it exceedingly since those who heard Miss Forsyth were so pleased.

My cordial greetings to Miss Forsyth.

(Signed) Lois V. Gorrell...

Nanette Guilford in New York

Nanette Guilford finds New York a good spot for a vaca-tion—especially as she has new music to prepare for her Metropolitan appearances next season.

MASTER TEACHERS OF FALL-WINTER VOCAL **FACULTY**

Fall Session Opens Sept. 14th

HERBERT WITHERSPOON FAMOUS SINGER, MASTER VOCAL INSTRUCTOR, COACH, WRITER AND LECTURER

EDOARDO SACERDOTE MME. AURELIA ARIMONDI

ISAAC VAN GROVE VITTORIO ARIMONDI GRAHAM REED

BELLE FORBES CUTTER ROSE LUTIGER GANNON MABEL SHARP HERDIEN LUCILLE STEVENSON GORDON CAMPBELL HELEN WOLVERTON

FREE FELLOWSH

The above named Master teachers have each consented to award Free Fellowships to the students who, after an open Competitive examination, are found to possess the greatest gift for singing or playing. Application blanks

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

CHICAGO MUSICAL **COLLEGE**

70 East Van Buren Street

(Chicago Musical)

Chicago III.

HERBERT WITHERSPOON, President CARL D. KINSEY, Manager

YALE SCHOOL OF MUSIC HOLDS COMMENCEMENT

Ten Scholarships Awarded-Symphony Participates in

Ten Scholarships Awarded—Symphony Participates in Exercises—Local Events

New Haven, Conn.—The Yale School of Music gave its commencement concert in Woolsey Hall, June 3, before a capacity house, which evinced its appreciation of the pupils' work by frequent applause. The New Haven Symphony Orchestra assisted, under the batons of Dean David Stanley Smith and Hugo Kortschak, concertmaster and head of the violin department in Yale, whose pupils, Katherine Hazel Burnham of Clinton, Conn., and Frank Rascati of New Haven, gave finished readings of Bruch's Romanze and Saint-Saens' Symphonie Espagnole. The chief feature of the program was the première performance of three original compositions in larger form, written by Albert Iver Coleman, New Haven; Katherine Hazel Burnham, and Helen Joy Sleeper, Rutland, Mass. The three pianists who performed with orchestra were Dorothy Gertrude Hull, Middletown, Conn.; Giovannina Maria de Blasiis, and Ralph Eggleston Limsley. During intermission amouncement of the ten winners of scholarships, six of whom live in Connecticut, was made by President Angell as follows: Morris Steinert prize, Helen Joy Sleeper; Julia E. Lockwood scholarships, Loretta Cannon Yates, New Haven, for singing, and Giovannina Maria de Blasiis for piano; Benjamin Jepson memorial prize, Ida Rosalynde Adler, New Haven; Francis E. Osborn prize, Barbarta Lois Abbey, Hartford; Louis Felsburg memorial scholarship, Katherine Hazel Burnham; Isadore Troostwyk memorial prize, Mabel Alice Deegan, violinist, who has just been given a scholarship by the Juilliard Foundation; organ competition, Albert Iver Coleman.

The degree of Mus.B. was conferred upon Katherine H. Burnham, Alfred Ashfield Finch, Gertrude S. Greer, Angeline Kelley, Carlton Wheeler L'Hommedieu, Helen J. Sleeper, Elsie Mac Whelan, Albert I. Coleman, Andrew D'Amato, Mary Denise Hill, Marian Keller, Jessie Harriett Newgeon. Miss Newgeon has been engaged to teach advanced piano and harmony, also the history of music, in Hood College for Women at Frederick, Md

LOCAL NEWS

Prof. Harry B. Jepson gave an organ recital in Woolsey all for the commencement guests, who were given a de-

Prof. Harry B. Jepson gave an organ recital in Woolsey Hall for the commencement guests, who were given a delightful hour of music.

The Yale Dramatic Association offered an excellent performance of L'Aiglon for those attending commencement.

The St. Ambrose Music Club preceded its annual meeting with an informal dinner, at the Business and Professional Women's Club. At the meeting, the following were elected for the ensuing year: president, Marjorie Kilborn; vice-president, Norma Lewis Delvey; recording secretary, Pauline Law; corresponding secretary, Minnie Mills Cooper; treasurer, Marguerite Allis; librarian, Grace Peterson; historian, Kate Lee Lewis; directors, Mrs. George Hill MacLean, Belle Loper Slater, Marion Wickes Fowler, Mrs. Benjamin J. Davis, Grace Walker Nichols, Mrs. Van Court Tapp. This club has done splendid constructive work under the able presidency of Marion Wickes Fowler and it was deeply regretted that she had served out her allotted time in that office.

fice.

The New Haven Symphony Orchestra, David Stanley
mith conducting, gave its first out-of-town concert at

office.

The New Haven Symphony Orchestra, David Stanley Smith conducting, gave its first out-of-town concert at Waterbury on the opening night of the two-day Connecticut Sangerfest held there. New Haven was proud to have the Harugari Liedertafel win the first prize in the second class. On June 28, in the Hyperion Theater, a benefit concert was given for the disabled soldiers in the United States Hospital at Allingtown. A fine program was given by local artists, as follows: Dorscht Lodge, No. 2, Orchestra; Second Regiment Band, Frank Fichtl, conductor, and Prof. Liberatti, guest conductor; May Bradley Kelsey, soprano; Harry Hadley Schyde, bass; Frank De Negro, piccolo; Mrs. H. H. Hulsizer, accompanist.

An interesting joint recital was given in the Little Theater by Mrs. Herbert L. Herberts, soprano, and A. C. Stuart, baritone, before an appreciative audience. These young artists are pupils of Francis Rogers, at the Yale School of Music, and acquitted themselves admirably.

On July 1, in Woolsey Hall, under the auspices of the Swedish Apollo Singing Society, a splendid concert was given by the Stockholm University Singers, under the direction of Elmar Ralf. Their work was broad, artistic and ripe in perfection of interpretation. Swedish songs were mainly featured, provoking much applause from the large audience.

A recital was given by the pupils of Enrico Batelli at the

recital was given by the pupils of Enrico Batelli at the

A rectial was given by the pupins of Edirico Batteri at the Little Theater on two evenings, all reflecting credit upon Maestro Batelli's teaching and their own ability.

Pauline Voorhees' pupils in piano gave a fine recital in Center Church House, assisted by Ethel Barry, soprano. A large audience was generous in applause. Miss Voorhees is one of New Haven's able pianists, as well as organists,

and her pupils receive excellent ground work for a musical

Maestro Jacinto Marcosano gave his annual pupils' song recital in Center Church House before a large and appre-

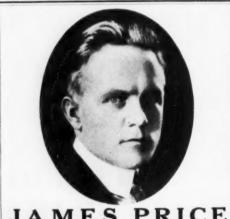
ciative audience.

May Bradley Kelsey, soprano and director of music at St. Paul's P. E. Church, presented her numerous pupils in an interesting song recital, at Center Church House, before a capacity house. Every pupil sang with the same free tone production, excellence in breath control and artistic inter-

production, excellence in breath control and artistic interpretation.

Prof. E. A. Parsons presented his pupils in two recitals in Center Church House, the first being a joint recital by Mary Maraffi Malone, of Bridgeport, and Sydney Green, artist pupils who played with authority, poise and finish. The second recital featured his more advanced pupils, who displayed excellence in technic and interpretation. The pupils were assisted by Harry Hadley Schyde, bass, with Mrs. H. M. Hulsizer at the piano.

A program was presented by the New Haven School of Music, Inc., in its thirteenth annual students' recital at Center Church House, before a capacity audience. Mr. Merica presented certificates of the school to Signe Nordin and Ruth Violet Doeppersmith for teachers' course in piano, and to Lyda Meyer Heilman a similar certificate for teachers' course in violin. The directors of this school are Harold E. Huni, voice and musical director; L. Leslie Loth of New York, piano and theory of music; Louis Zsiga,



JAMES PRICE

TENOR, New York City Is Singing

MY DESIRE" (Cadman) "JUNE BROUGHT THE ROSES" (Openshaw)

Artist's copies on request

HARMS, Inc., 64 West 45th Street, New York City

violin; Louis Hunacek, cello, and C. M. Merica, B.Sc., manager. The accompanists for the recital were Estella Merica Huni, Josephine C. Smith and Signe Nordin.

Much interest has been shown in the song, Way Down in Cotton Town, written by a New Haven girl, La Moyne Sutphen, which Irving Berlin has accepted for publication. The song was given its première here recently whon Charles Kullman, tenor, Yale graduate and Juilliard Foundation scholarship winner, sang it at the Olympia Theater, where Eddie Wittstein is the musical director.

The Metropolitan Quintet, recently formed here, is being much sought after in broadcasting circles. Its personnel consists of Raymond Applegate, tenor; George Basserman, second tenor; Harry Merritt, baritone; Harry Schyde, bass; Lewis Knaut, soprano and impersonator.

Robert A. H. Clark, assistant supervisor of music in

bass; Lewis Knaut, soprano and impersonator.

Robert A. H. Clark, assistant supervisor of music in New Haven public schools, as well as organist at Christ P. E. Church, has recently been appointed director of music at the new Warren Harding High School in Bridgeport. He is an associate member of the American Guild of Organists. Under Mr. Clark's supervision, the music memory contest in New Haven schools has been remarkable. It was shown that 3,000 pupils received certificates, 1,590 receiving gold star certificates, meaning 100 per cent perfect.

Syracuse to Hear N. Y. String Quartet

The New York String Quartet will open its season at Syracuse, N. Y., on October 21.

Ellis Clark Hammann an Active Pianist

Ellis Clark Hammann an Active Pianist

The second half of Ellis Clark Hammann's season extended into June, his engagements including the following: February 4, accompanist in recital for Laura Evans-Williams, soprano, at Scranton, Pa.; 5, in recital with Emanuel Zethie, violinist, at the Curtis Institute; 10 and 11, Mendelssohn Club concert, academy of Music; 22, in recital as a member of the Rich-Kindler-Hammann Trio and at the Persian Garden; 23, private musicale at Chestnut Hill; 24, in recital with Horatio Connell, baritone, at the Curtis Institute; 25, accompanist for Mme. La Charme, soprano; 26, accompanist for Sascha Jacobinoff, violinist, at the Curtis Institute; 31, accompanist for Susanna Dercum, contralto, at a private musicale in New York; April 2, accompanist for Frank Gittleson, violinist, at the Curtis Institute; 22, Mendelssohn Club; 23, accompanist for Franklin Riker, tenor, at the Academy Foyer; 24, Treble Clef concert at the Bellevue Stratford; 25, Music League concert; 28, accompanist for Miss Eberbach, soprano, at Witherspoon Hall; 29, Orpheus Club concert; 30, audition by pupils of Mrs. Wytendale Baird; May 2, accompanist for Thaddeus Rich, violinist, at Ambler, Pa.; 5, Musical Fund Society; 11, Second Presbyterian Church Choir concert at the Academy Foyer; 14, accompanist for Thaddeus Rich, violinist, at Chestnut Hill; June 2, Miss Wright's School commencement at Bryn Mawr; 5, Miss Telman's School commencement unless otherwise stated the foregoing engagements refer to appearances in Philadelphia.

Future Bookings for John Coates

The Brooklyn Institute of Arts and Sciences has engaged

The Brooklyn Institute of Arts and Sciences has engaged John Coates for a recital next season, when the English tenor will come to America for his second visit. Mr. Coates has also been engaged for appearances at the Baltimore Peabody Institute, with the Indianapolis Männerchor, and in Buffalo, Pittsburgh, Chicago, Montreal, Ottawa, Brandon, London and Winnipeg. During his short stay of two months, he will give a New York and Boston recital, presenting a special program of Christmas songs.

Mr. Coates is at present in England. He has been chosen for the leading role of Rutland Boughton's opera, The Round Table, which will have five performances at the Glastonbury Festival in August. He also has been engaged as principal tenor soloist for the Gloucester Festival in September. This is one of the three big choir festivals held annually and alternately at Gloucester, Hereford, and Worcester. The works in which he will be heard are Mendelssohn's Elijah, Elgar's The Apostles (the tenor part especially written for him), Handel's Messiah, and the Verdi Requiem. Mr. Coates has been the principal tenor at this Festival since 1902, barring the year he was in Australia, and the period of the war when, of course, the festivals were discontinued.

Edna Thomas in New Zealand

Edna Thomas in New Zealand

Edna Thomas—better known in this country as "The
Lady from Louisiana"—is touring Australia and New Zealand for a second season. She has had particularly good
success this year, the New Zealand Herald of June 15 writing that she "appeared picturesquely attired as a Victorian
crinolined maid. With a certain artlessness of manner and
pose, she was at once on intimate terms with her audience
and carried them with her as she traced the history of many
of the numbers or sang the themes with artistry and evident
sincerity. Her voice is a clear mezzo soprano, capable of a
variety of inflections, while her articulation is most cultured."

A new number introduced there by Miss Thomas, Dere's

A new number introduced there by Miss Thomas, Dere's A Little Wheel a Turnin' in Mah Heart, the outcome of watching the river boats in Tennessee, was sung in a captivating manner by Miss Thomas. The article goes on to say that "At the close of the group the gifted visitor was heartily recalled and gave an additional contribution with expressive delivery."

Gray-Lhevinne Wins New York Normal

Oray-Lhevinne Wins New York Normal

Dr. Holcomb, president of Geneseo State Normal, New
York, wrote the management of Gray-Lhevinne that no recital had more won the faculty and students than the one
given by this artist during May,
Mme. Gray-Lhevinne has recently given concerts at many
of the Ohio, Pennsylvania, New Jersey and New York colleges, normals and universities with great success. She
knows how to dramatize music so that the students are delighted with a type of music which so often seems dry.

Leginska to Play in Decatur

Ethel Leginska will give a piano recital next season at the Millikin Conservatory of Music, Decatur, Ill., on Feb-ruary 5, when the artist is en route to fill numerous engage-ments, under the local direction of the Associated Artists' Bureau of Denver, Colo.

REINALD WERRENRATH

JOSEPH SZIGETI

CONCERT MANAGEMENT, HARRISON & HARSHBARGER

1322 Kimball Building, Chicago, III.

O. SCOTTO

Personal Representative: Congress Hotel, Chicago, Ill.

FIRST AMERICAN TOUR 1925-26 Now Booking

Concert Management Arthur Judson Fisk Bldg. Packard Building Phila., Pa.

VIOLINIST

FRIEDA

KWAST-H

Internationally Acclaimed as the Great Woman Pianist of Our Time

ENGLAND

Daily Telegraph, London, October 2, 1924:

"Unheralded, Madame Frieda Kwast-Hodapp, a pianist hitherto unknown in this country, made her first appearance at the Aeolian Hall yesterday afternoon, and at once made clear her possession of gifts of no common order. Her programme afforded a searching test of her qualifications, and gave us the full measure of her interpretative, as well as her purely executive, resources. On might feel tempted to dwell on the assured and compelling mastery revealed by Madame Kwast-Hodapp on the ease with which she vanquished difficulties, the suppleness of her fingers, the command of tonal variety, and the immense, one might say masculine, power—reminding one at moments of Carreno—of touch and tone of which she showed herself capable. There was hardly a page of the Beethoven, upon which she did not impress her understanding of the music, her responsiveness of its beauties, and make us feel that fingers and brain were working harmoniously together. The playing as a whole was clear, unaffected, and finished, nicely balanced and rhythmical. As will have been gathered, the Liszt Sonata found the pianist fully armed and ready to meet all its heavy demands on the technical side. To the more massive effect of the work, the player by her remarkable command of a big volume of tone, was able to do full justice, while the quieter passages were treated with beautiful restraint and a sense of the delicate appeal that belongs to them by right."

Westminster Gazette, London, October 18, 1924:

Westminster Gazette, London, October 18, 1924:

"A fine pianist whose recent recitals have won her her many friends is Mme. Frieda Kwast-Hodapp. There can be no question as to her claims. It is difficult, indeed, to think of any other woman pianist worthy to be ranked with her. More than any other player of her sex before the public at the present time she recalls such great artists of the past as Carreno and Sophie Menter, alike in the fine quality of her interpretations and the opulence of her technique. She must certainly visit us again."

The Morning Post, London, October 9, 1924:

"Memories of great pianists of the past are recalled by the playing of Madame Kwast-Hodapp, for a performer of similar attainment has not been heard in London for many years. Her work is distinguished by its fine musicianship and by its technical perfection. Her touch is of the legitimate kind and secures immense force without effort, and yet provides a tone that is as full in the piano as in the loudest forte. It is all of it beautiful. For her first programme yesterday she gave some Schumann—the C-major Toccata, E flat, Op. 31, Sonata, the Twelve Etudes of Chopin, Op. 25, and the Liszt Sonata."

The Sunday Times, London, October 19, 1924:

The Sunday Times, London, October 19, 1924:

"In Mme. Kwast-Hodapp, who played the piano for the second time in this country on Wednesday, a musical intellect, exceptional in its capacity and mature in its development, is recognised. All her powers of keen and sympathetic vision are bent to the identification and presentation of the character she finds proper to each composition, and, in the process minutia are left, as they should be, to take care of themselves. The majesty of the Bach organ Toccata and Fugue, in D-minor, was retained, as it rarely is, even in the fine Tausig arrangement, when given on the piano. Beethoven's Bagatelle, in G-minor, was perfect in its assumption of effortless simplicity. Whatever is genuinely romantic in the Brahms Sonata in F sharp minor, Op. 2, was revealed with unerred touch. Even if the Chopin Sonata in B minor was exhibited in an unusual light, this was never less than wholly credible. Truly a player of elemental and unalterable conviction."

HOLLAND

Allegemeen Handelsblad, Amsterdam, February 28, 1925:

"Frieda Kwast-Hodapp's playing involuntarily recalls memories of Teresa Carreno. Here, too, are decision and force, a tendency to the heroic, although in a more refined and profound manner. Teresa Carreno represented the oldstyle romantic art, while Mme. Kwast-Hodapp is more modern. One is conscious of a strong, individual personality, with a glowing, yet splendidly cultivated and perfectly restrained temperament. This was, indeed, a piano recital on a grand scale with an entirely original mode of expression. It is difficult to know what one is to admire the most: her interpretation or her technique. In both she was equally erest." equally great.'

Het Vaterland, The Hague, March 3, 1925:

"It always affords one special pleasure to be able to write about a pianist of monumental calibre. There are here, briefly stated, three factors which struck us as inseparably bound together and caused us to listen intently: first, a supremely noble technique whereby everything desired can be achieved; secondly, a wealth of touch and color which are beyond all praise; and, thirdly, all this merely serving to build up the great artistic structure, without a trace of consciousness as to the effect produced."

Nieuwe Rotterdamsche Courant, Rotterdam, February 28, 1925:

"All those who were present this evening at Frieda Kwast-Hodapp's recital have, doubtless, been captivated by the extraordinary qualities of this pianist. In her playing one recognized the mature artist and, putting aside one's own conception, became spell-bound by her powerful personality."

SWITZERLAND

Neue Züricher Zeitung, Zürich, November 28, 1923:

"It took a rather long time before we, in Zürich, had an opportunity of hearing Mme. Frieda Kwast-Hodapp. It would be a matter for rejoicing if she were to become a regular visitor among us, for she is probably the most eminent woman pianist of our time. By her wonderful technique and powerful representation, she is to be compared with Teresa Carreno, while by the poetry of her musical expressiveness one might liken her to the more feminine Chlotilde Kleeberg. Madame Kwast-Hodapp's pianoforte recital afforded us veritable and continuous delight."

GERMANY

Berliner Morgenpost, Berlin, January 26, 1925:

"The climax of this winter's concert season was reached: one experienced something perfect, something that could not be surpassed, that afforded the highest delight and brought, to conductor and pianist alike, a stormy acclama-

Berliner Lokalanzeiger, Berlin, January 30, 1925:
"Viewed largely and clearly cut in regard even to the minutest detail,—this is how Madame Frieda Kwast-Hodapp built up the mighty edifice; it was a unique and masterly performance of a pianist, both in style and musicianship, and did not fail to produce a tremendous effect upon the audience."

Berliner Tageblatt, Berlin, January 27, 1925:

"Frieda Kwast-Hodapp gave a perfect rendering of the concerto. Beautiful and rich in tone, full of manly spirit in its conception and technically so perfect as to enable one to hear everything (for instance, the chains of trills) with rare clearness. The artist who distinguished herself in an equal measure as musician and performer, was rewarded by warm and continued applause."

Der Tag, Berlin, January 31, 1925:

"Frieda Kwast-Hodapp gave a truly magnificent rendering of Brahms' piano concerto in D minor; everything in this performance was built up on nerves, and the strongest impulses, and thus we saw arising before us a complete whole of entrancing power."

Allgemeine Musikzeitung, Berlin, January 23, 1925:

"Frieda Kwast-Hodapp stands to-day on the summit of her art. As far as nobility of expression, purity and strict adherence to style are concerned, her rendering of the Beethoven E-flat major sonata, op. 31, must be called absolutely masterly. In her playing of Chopin's twelve Etudes she scored a veritable triumph by dint of vitality and ability, touching the whole periphery of boldest bravura."

Hamburger Fremdenblatt, Hamburg, January 16, 1925:

"Just as a purely musical experience is of so intangible a nature as to be impossible to be described in words, so must a report of a pianoforte recital such as that given by Mme. Frieda Kwast-Hodapp—a musician who in regard to the art of musical imagery draws from the fulness of her great gifts—of necessity be lacking in words adequately to describe those things which, in view of the qualities inherent in music, are, after all, but of secondary or third-rate importance. The critic can declare in praise of the artist that she infused into all her renderings a powerful breadth of enthalling, spontaneously begotten musical vitality, which was grasped with equal spontaneity by the listeners. As to how this happened in detail, only those who participated in the concert could conceive."

Munchener Zeitung, Munich, February 25, 1925:

"Her touch is marvellous and full of delicate nuances, her tone extraordinarily rich in sound and color, her passages sparkle and glitter like cascades in the sunshine. However, it is in her conception, too, that Mme. Kwast-Hodapp revealed herself an artist of high degree. The meaning of each separate phrase has been carefully thought out, even to its minutest detail and the right expression found for each. The whole musical rendering breathes the spirit of greatness and has the inspiration of artistic priesthood."

Leipziger Tageblatt, Leipzig, November 7, 1924:

"Krieda Kwast-Hodapp, a second Carreno, played Schumann, Beethoven, Liszt, and Chopin. An indescribable charm flows from this highly-gifted woman, so much so that one never wearies of listening to her playing. How much might not many youthful pianists learn from her!"

Dresdener Neueste Nachrichten, Dresden, February 4, 1925:
"By her playing of Brahms' Concerto in D-minor Frieda Kwast-Hodapp showed great ingenuity in her conception of its manifold content which, by the power of her personality, she succeeded in unifying. This composition is accessible only to the elect, among whom this highly-gifted artist must be counted."

AUSTRIA and HUNGARY

Neues Wiener Journal, Vienna, November 17, 1924:

"Mme. Frieda Kwast-Hodapp, whose very appearance betokens the Titan of the pianoforte, is an artist of a very high order, a poet at the piano. When she plays the twelve Etudes of Chopin, it seems as though she had opened a picture-book before us wherein fairy-tales are told in sound. One listens to her spell-bound, intent, as one listens to a good raconteuse. A warm, home-like feeling is conveyed by her playing. It does one good to hear this natural, naive musical narrative combined with a technique of the most finished maturity."

Pester Lloyd, Budapest, February 15, 1925:

"At the zenith of her artistic career, rich in honors and successes, the muchesteemed exponent of chamber-music, Madame Frieda Kwast-Hodapp, gave us
an opportunity of hearing her. She is a planist in whom inherent and trained
merits are combined in beautiful harmony, an intelligent artistic nature which
has not been affected by pallidity of thought."

ITALY

Corriere della Sera, Milan, November 30, 1924:

"Mme. Frieda Kwast-Hodapp, who yesterday gave a recital at the Con-servatory, showed that she possesses the very best qualities of a pianist. Her technique is overwhelming and she has an enormous power at her command. The artist was rewarded with bursts of applause after each item of the serious program.

La Sera, Milan, December 1, 1924:

"Madame Kwast-Hodapp is an artist of the very first rank. She has a wealth of energy and vitality which is rare among women and she has overcome and vanquished, to an astonishing degree, all the difficulties of the supreme art of the

EUROPEAN AGENTS: KONZERT-DIREKTION HERMANN WOLFF & JULES SACHS, BERLIN, W. 9. GERMANY

THE FIRST CONNEAUT LAKE PARK MUSIC FESTIVAL

THE FIRST CONNEAUT LA

Conneaut Lake Park, a popular summer resort near Meadville, Pa., proved itself an ideal spot for a music festival, the week of July 11-19, when an unusual series of concerts initiated the new Temple of Music, seating six thousand people. High spots during the week were the appearance of Ethel Leginska as pianist and conductor, the dramatic performance of Mendelssolm's Elijah as a religious pageant, the singing of The Messiah with a Festival Chorus of one thousand voices led by Lee Hess Barnes, a song program by the Festival Quartet (consisting of Grace Kerns, soprano; Nevada Van der Veer, contralto; Arthur Kraft, tenor, and Rollin Pease, bass), male choruses by the Apollo Club of Pittsburgh led by Harvey B, Gaul, and symphonic programs by sixty members of the Cleveland Orchestra under the leadership of Walter Logan.

The official dedication of the Temple of Music took place on Saturday, June 11, and from that day through Sunday, June 19, a great variety of good music was presented there twice daily. Much interest was shown in the novel presentation of the Elijah, with costumes and scenery. This was staged by William Dodd Chenery, who has made a specialty of religious pageantry, and proved on this occasion that the great oratorio had truly operatic qualities. Rollin Pease made a most dramatic Elijah, with able assistance from Miss Kerns, Mme. Van der Veer and Mr. Kraft. Lee Hess Barnes conducted the performance, which was repeated by popular request three nights later. The same soloists and conductor made a striking success of The Messiah performance of Saturday evening, and the great chorus, recruited

ABRAHAM

HUROK, Inc.

OPKIN

Distinguished

American Violinist

from the neighboring Pennsylvania towns, did its work in thrilling style.

thrilling style.

A pageant, The Evangelization of the Alleghenies, arranged by Harvey B. Gaul, had its first performance under the auspices of the Episcopal summer school, and there was also a special program for children, conducted by Mr. Logan. Baroness von Klenner and Sigmund Spaeth contributed talks on music, and the latter also provided daily comments on the programs of the orchestra. Donald McGill, baritone, was a popular soloist on the request program at the end of the week, and Earl Mitchell, of Pittsburgh, acted as a highly efficient accompanist whenever the need arose.

It was announced that a week of opera, under the direction of Milton Aborn, would be given at Conneaut Lake



GROUP AT THE FIRST CONNEAUT LAKE PARK MUSIC FESTIVAL.

MUSIC FESTIVAL.

Left to right, front row, Grace Kerns, soprano soloist; Lee Hess Barnes, festival conductor; Ethel Leginska, who appeared in a triple role, as pianist, composer and conductor; Walter Logan, orchestra conductor. Middle row, Baroness Von Klenner, president of the National Opera Club, who gave talks on music; Donald McGill, baritone. Upper row, Arthur Kraft, tenor; Nevada Van Der Veer, contralto, and Rollin Pease, bass. Dr. Sigmund Spacth, who lectured every day on the programs, left before photograph was taken.

Park the last of August, and that the symphonic Music Festival would be made an annual feature of Pennsylvania's summer resort program.



MASTER INSTITUTE OF UNITED ARTS

Music-Painting-Sculpture-Architecture-Opera Class-Ballet-Drama-Lectures

310 Riverside Drive, New York City



Manhattan Opera House

NATIONAL CONCERTS, Inc. 1451 Broadway

New York

Knabe Piano

CHEL SCIAPIRO

INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
558 West 164th Street,
Telephone 8182 Washington Heights

CONTRALTO Concerts—Opera—Recitals
For terms and dates address
601 West 136th Street, N. T. Tel. 2929 Audube

TECHNIQUE—INTERPRETATION CINCINNATI CONSERVATORY OF MUSIC

Programs of unhackneyed songs of musical and literary value in English, French, German and Italian.





THE CHARLES HACKETTS COME HOME.

THE CHARLES HACKETTS COME HOME.
For the first time in several years Charlet Hackett, American concert and operatic tenor, has found time to take a real vacation and will spend the summer with his family at their home on Long Island. After an extended season in European opera houses this spring, he returned last week on the steamship Leviathan with Mrs. Hackett and their daughter Carla. His next season begins with the Los Angeles Opera Company in September, which will be followed by an extensive concert tour of the Pacific Coast, and in November he returns for the entire season with the Chicago Civic Opera. (International Newsreel photo.)

The San Carlo New York Season

The San Carlo New York Season

Fortune Gallo announces his annual season in New York, at the Century Theater, to run four weeks, beginning Monday, September 21. The repertory will be chosen from the following list: Aida, Madam Butterfly, Rigoletto, La Boheme, Cavalleria Rusticana, Faust, Tosca, La Traviata, Il Trovatore, Thais, Pagliacci, Carmen, Samson and Delilah, The Secret of Suzanne, La Gioconda, The Jewels of the Madonna, Lucia di Lammermoor, The Tales of Hoffman, Salome, the Barber of Seville, La Forza del Destino, Martha, La Navarraise, The Masked Ball, Zaza, Otello, Romeo and Juliet.

As an innovation, Mr. Gallo is arranging to present several performances in English, as he did in the recent season in Chicago. Fra Diavolo, with an all American cast, is the first offering. Before the season ends he promises a work by a native composer, to be announced, and the chances are it will be Alglala, by Fanning and Leone. As last year, the Pavley-Oukrainsky Ballet Russe will be a regular feature of the New York season. Subscription books for the season are already open in four series.

Chicago Opera Novelties for 1925-6

Chicago Opera Novelties for 1925-6

The tentative repertory announced by the management of the Chicago Civic Opera for the coming season contains several noteworthy features. Among the more important productions will be the first Chicago presentation of The Rosenkavalier with an all-star cast headed by Rosa Raisa, Edith Mason, Olga Forrai and Alexander Kipnis, and conducted by Polacco. Another opera quite new to Chicago opera patrons is The Daughter of the Regiment, by Domizetti, with Toti dal Monte.

Other revivals of opera that have not been presented in Chicago for several years will be Manon Lescaut, The Masked Ball, Le Chemineaux, Mignon and Falstaff. More than thirty-five operas are included in the entire repertory which is as follows:

Italian: Boris Godunoff, Martha, Cavalleria Rusticana, Pagliacci, Tosca, Butterfly, Aida, Otello, Rigoletto, Traviata, Trovatore, Masked Ball, L'Elisir d'Amore, Fra Diavelo, L'Amore de tre Re, Andrea Chenier, Manon Lescaut, Falstaff, Lucia, Barber of Seville, Daughter of the Regiment; French: Carnien, Werther, Louise, Pelleas and Melisande, Samson and Dallah, Faust, Romeo and Juliet, Le Chemineaux, Mignon; German: Lohengrin, Tannhauser, Die Walkure, Rosencavalier; English: Witch of Salem (by Cadman), Light of St. Agnes (by Harling) and Hansel Landiera Dawye.

Alda Records Indian Dawn

Frances Alda, Metropolitan Opera soprano, has made a Victor record (1094) of J. S. Zamecnik's newest ballad, Indian Dawn, which was released by the Victor Talking Machine Company on July 30. Those who have heard the record say it is one of the finest that Mme. Alda has made and that it is only another step in the very successful career of this attractive new number.

Easton to Sing in Atlanta

Following the announcement that Florence Easton is to give recitals next season in New Orleans and Montgomery, another Southern engagement has just been closed for her. She gives a recital at Atlanta, Ga., on October 13.

W. J. HENDERSON Dean of New York Critics N. Y. Sun, Dec. 8th, 1924



sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

Knabe Piano Used

Vocal Studio, Hotel Majestic

Seventy-second Street and Central Park West, New York City

Telephone Endicott 1900

JOSEPH SCHWARZ

Triumphant Debut at Covent Garden, London, July 6th

SCHWARZ AT COVENT GARDEN

As to Rigoletto himself it is long since so vivid and feeling a representation of the role has been seen at Covent Garden. A Rigoletto with so exquisite a mezza voce, the full being of prodigious size, is a veritable joy to hear. MR. SCHWARZ easily and from the first explained his great reputation for he is a fine artist. HIS WAS A RARE FIRST APPEARANCE AT COVENT GARDEN.—Daily Telegraph, July 7.

SCHWARZ THRILLED EVEN THE MOST HARDENED OPERA-GOERS

A mighty fine singer was heard as Rigoletto last night. His success was remarkable and well deserved. He has a voice of remarkable beauty and immense power and he sings with a rare gift of expressing every varying shade of emotion. In the scene with the courtiers he thrilled even the most hardened operagoers.—Daily News, July 7.

GREAT IN THE GRIM PART OF VICTOR HUGO'S BUFFOON

A mighty fine singer was heard as Rigoletto last night at Covent

Garden—the new baritone JOSEPH SCHWARZ who comes to us from Riga (Latvia) by way of Berlin and New York. His voice is of a dark rich bass-baritone type, magnificently ample and he is a fine dramatic artist. He had a serious grip of the grim part of Victor Hugo's buffoon. He was something really Chaliapinesque. Suffooler parts here. NO OTHER COVENT GARDEN RIGOLETTO OF THESE YEARS HAS BEEN SO BIG A TRAGIC FIGURE. Instead of leaving as usual after the quartette the audience stopped to see his passion in the scene of Gilda's death—and were rewarded.—Daily Mail, July 7.

SCHWARZ AT COVENT GARDEN

The last opera to be added to the repertory in this short season was Rigoletto and was made one of the most interesting productions of the Italian season by MR. JOSEPH SCHWARZ'S dramatic performance in the name part.—The Times, July 7.

JOSEPH SCHWARZ A MIGHTY BARITONE

JOSEPH SCHWARZ who appeared in the title role is a mighty baritone with power, glorious quality and a full knowledge of acting.— *Daily Sketch*, July 7.



JOSEPH SCHWARZ AS RIGOLETTO

A SUPERB VOICE

The Rigoletto of Mr. JOSEPH SCHWARZ last night at Covent Garden was a great artistic performance. THE NEW BARITONE HAS NOT ONLY A SUPERB VOICE, FULL AND SUMPTUOUS WITHOUT A ROUGH PATCH IN IT, BUT HE IS ALSO AN ACTOR.—Evening News, July 7.

SCHWARZ AT COVENT GARDEN

JOSEPH SCHWARZ who made an instant success in the title role, is a Russian singing at Covent Garden for the first time, though he is well known in Paris, Berlin, Vienna and New York.—
Evening Standard, July 7.

SCHWARZ DEBUT A TRIUMPH

Rigoletto was given and MR. JOSEPH SCHWARZ made his first appearance here in the title part. He was preceded by a fine reputation, and for once rumor proved true. It is indeed a long time since we have heard a baritone so fully equipped at all points and with such a potent personality. Both his voice, his manner of using it, and his musicianly style are above reproach and he is an actor of undoubted power.—The Star, July 7.

JOSEPH SCHWARZ AS RIGOLETTO

The Rigoletto of **JOSEPH SCHWARZ** was a fine interpretation of one of the most effective baritone roles in Italian opera—a sympathetic singer with a style that is so easy that at first one hardly appreciates the art behind it.—*Morning Post*, July 7.

SCHWARZ AN INSTANT SUCCESS AT COVENT GARDEN

There was a new Rigoletto—MR. JOSEPH SCHWARZ who was an instant success. AND IS IN SOME RESPECTS THE FINEST SINGER WE HAVE HEARD AT COVENT GARDEN THIS SEASON. By sheer pathos and dignity he managed to overcome the absurdity of the conspiracy scene, and he sang throughout superbly.—Evening Standard, July 7.

JOSEPH SCHWARZ AS RIGOLETTO

The new Rigoletto impersonated by JOSEPH SCHWARZ was the best achievement of the evening. This Latvian baritone possesses rare vocal and histrionic gifts, and made an impassioned and tragic figure of the unhappy buffoon without ever spoiling one's enjoyment for the sake of theatrical effect.—Manchester Guardian, July 7.

CABLEGRAM

LONDON 7 1045 AM

NY CHARLES L WAGNER 511 FIFTH AVENUE

SCHWARZ SENSATIONAL TRIUMPH DEMAND SECOND PERFORMANCE RIGOLETTO SAME WEEK MANAGEMENT COVENT GARDEN

410F

Management: CHARLES L. WAGNER, 511 Fifth Avenue, New York City

ARTIST PSYCHOLOGY IV. MEMORY

By Frank Patterson

(Copyrighted, 1925, by The Musical Courier Company)

Nothing is more absolutely indispensable to the artist than perfect memory. Without it a public career is hopeless and pitiful indeed is the spectacle of an artist breaking down or faltering because memory fails to function. Therefore, any aid to those who memorize with difficulty must be welcome, and the only aid possible, in general terms, to meet the requirements of all cases, is a broad discussion of the subject as a whole, out of which the individual may select what seems to apply.

subject as a whole, out of which the individual may select what seems to apply.

First of all let it be said that methods of education now in vogue in the schools of America—and this does not refer to the music schools, but to the schools which pretend to give our children a general education—are the cause of the average American's undertrained memory. The average European memorizes far more easily, rapidly and permanently than the average American, for the simple reason that European schools do not concern themselves with "reason" or "understanding," but content themselves with giving children a solid foundation of facts embodied in phrases that must be memorized word for word. These facts may or may not be useful, may or may not be understood, but at least, in the process of learning them, the memory is trained.



CONCERT MANAGEMENT ARTHUR JUDSON Packard Building, Philadelphia Fisk Building, New York

In America the memory is not so trained. Consequently the American who takes up music as a profession must make up for whatever defects of general education he may have been subjected to. And even in the profession of music teaching, in the "systems" of some of our music pedagogues, the "reasoning" and "understanding" mania makes itself to the utter destruction of proper training for stage platform.

left, to the utter destruction of proper training for stage or platform.

In order that this may be understood with its fullest and most comprehensive implications it must be pointed out that our memories are of two sorts: those that are complete, instant and effortless, and those that must be aided by effort or "association." If the interested reader will whistle to himself a familiar folk tune he will perceive what is meant by memory of the first sort. He will find that the tune is complete in his mind as a whole. He will not have to "stop and think" to recall the sequence of the phrases and sections, he will not carry in his mind a picture or "association" of the music on the printed page, probably never having seen the printed music, and he will not know what key it is in, but will whistle it in whatever key he may happen to have in his head at the time.

That is one kind of memory. The other kind will probably be just as familiar to most readers. It consists of

have in his head at the time.

That is one kind of memory. The other kind will probably be just as familiar to most readers. It consists of performance in which memory is a conscious part. The performer is more or less fully aware at every moment of the fact that the memory is busy hunting for what is to come. "How does it go?" is the persistent and more or less consciously formed question, and in the answering of it a whole series of associations are invoked—phrases, sections, repeats, the appearance of the printed page, and so on.

This kind of memory is bad, wrong, dangerous. And, unfortunately, there is a rather widespread idea prevalent that it is just the sort of memory that should be taught.

Let the reader bear in mind that no piece of music should ever be so memorized. Such a system should be dismissed from the mind, and if music cannot be memorized as music, then it is better that the public career be abandoned.

The reasons why people get into the habit of allowing props and associations to enter into the memory process are, first, that they are in too much of a hurry, and, second, that they do not listen sufficiently to the music. It is a very common thing for students to play or sing without listening, and the reason always is that they depend upon the printed note. An audience in a theater will catch a popular tune far quicker than the individual who buys the music, takes it home and plays it over. Curious, but a fact!

It is to be remembered that the memory is an extremely lazy faculty. So long as the memory can find a note to lean upon it will lean, and this is particularly true in piano music, where there are other notes to be memorized besides

lazy faculty. So long as the memory can find a note to lean upon it will lean, and this is particularly true in piano music, where there are other notes to be memorized besides

the tune. The tune one catches quickly because it is the basis of the music and the part that chiefly commands the attention. The other parts are generally a vague mist or, alas! a mental picture of the notes as they look on the

and a mental picture of the notes as they look on the printed page.

Children should begin the study of music at a very early age when they are too young for self-examination or conscious mental process. If they are then required to memorize everything—and this means literally everything!—there will be no problem.

But for produce of this esticle who have already met up.

will be no problem.

But for readers of this article who have already met up with their memory problems another solution must be found, and that solution will have to be based upon the considerations above outlined, namely, escape from all visual or other association, acquisition of the habit and power of listening to the music as a whole.

The best and most effective aid will be found to be dictation lessons. In other words, learn to play or sing by ear. The memory is then at once involved. The piece is not first played or sung and then memorized, but, by a completely reversed process, first memorized (a little bit at a time, of course) and then played or sung. The writer has observed the results of such teaching and has found them to be altogether amazing and of a benefit quite indescribable.

has observed the results of such leaching and has found them to be altogether amazing and of a benefit quite indescribable.

Like all teaching, it must be very carefully graded. And it is especially to be observed that, in every case, the music must be dictated exactly as it is written. If there are double-stops on the violin, both notes must be played, not first one then the other; the words of songs must be sung along with the tune, not first the tune and then the words, or first the words and then the tune; and in piano music both hands are to be played. The student of violin or piano must not be permited to watch the hands of the person giving the dictation. The grading consists of beginning with very simple material in very short sections. The difficulty of the material and the length of the sections may be increased as progress is made, but progress must not be forced; there must be no strain. It is, of course, not intended here to recommend that pianists and violinists learn their repertory by dictation. The method is merely put forward as a memory muscle-builder and as a means of escape from bad association habits, especially the habit of note visualization. It may be remarked, however, that vocalists, especially opera singers, frequently learn by dictation alone. It is claimed that they get a certainty and an accuracy by this method that would be otherwise impossible and is capable of withstanding the strain of whatever stage conditions may arise. It may be well to add that opera singers always count the beats or bars of rests, and memorize the beats or bars—one, two, three, four—as a regular part of the words and music of the role.

There are probably cases where, for one reason or another, it may not be convenient or possible for the student to strengthen his memory through the dictation method. What can be done?

That is a good deal like saying to your medico that you do not like his physic and asking him for something just as

What can be done?

That is a good deal like saying to your medico that you do not like his physic and asking him for something just as

That is a good deal like saying to your medico that you do not like his physic and asking him for something just as good.

There is nothing just as good. But if dictation is impossible, naturally the next best memory strengthener must be substituted, and this consists of getting the music first not "in the fingers" but in the head. In other words, the music to be learned should be "one through a few times as a whole, from end to end, and an effort then made to sit down and think it! Do not play it. Whistle it, sing it, hum it, go over it in your mind. If one cannot do the whole of it in this manner, if certain passages are uncertain, it is not a good plan to glance at these passages. No! That makes for sectional memorizing and subsequent uncertainty. What one must do is go back to the piece and play it through again a few times as a whole; and so on until it is in the head. It can then be taken up and studied from a technical point of view without any danger of ill-balanced memorizing. That is to say, if one has memorized the music perfectly as a whole there can be no harm or danger in practicing, as much as may be needful, certain passage or sections of it.

The usual process, so sure to create defective memory, is just the opposite. The music is taken up and learned sectionally. How can it ever be for the memory anything but a group of sections that one joins together gropingly and hesitatingly?

When a start is made at training the mind to absorb a whole composition the works chosen for this purpose must be very short, very simple and entirely unfamiliar. The visual method, a picturing of the printed notes to the mind's eye, must be carefully avoided. If the sound cannot be remembered, then it is a case of having to go back to the music, play it through a few times, and try again.

It is a curious quality of memory that the more one tries to remember a thing the more it recedes into the background. One has the sensation of being almost able to remember it, but not quite. But this never happens with a portion

It has been recommended as an aid to memory that one should become familiar with the form of the music, the sequence of keys, and so on. The advice is not good. True, it is sometimes necessary for pianists who do not possess absolute pitch to learn the key and chord of the entrance (Continued on page 29)

ETHEL WRIGHT

CONCERT, ORATORIO, RECITAL

615 West 164th Street, New York City

THOMAS FUSON

MALN

BARITONE
TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building Orange, N J.
N. Y. Branch: 105 West 130th Street

AMERICAN TENOR In Europe Season 1924-25

For terms and dates address

583 RIVERSIDE DRIVE CONCERT PLANIST NEW YORK Tel. 4245 Bradhu

ASSO METROPOLITAN OPERA COMPANY



"The audience which was both large and intelligent, clearly liked Miss Fitziu's spirited and vigorous interpretation."

-New York Post.

Management: R. E. JOHNSTON, 1451 Broadway, New York City

New England Conservatory

George W. Chadwick

BOSTON, MASS.

Year Opens September 17, 1925

Pianoforte, Voice, Organ, Violin, Violoncello and all other Orchestral Instruments; Composition, Harmony, History of Music, Theory, Solfeggio, Diction, Chorus, Choir Training, Ensemble for Strings, Woodwind and

Department of Public School Music
A three year course leading to Conservatory Diploma.

English, Languages, Psychology and Education

Degrees of Bachelor of Music and Bachelor of School Music, Granted

Operatic Department Dramatic Department Orchestra of Eighty-Five Free Privileges

of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences with orchestral accompaniment.

Dormitories for Address RALPH L. FLANDERS General Manager



BACK EARLY FROM EUROPE.

BACK EARLY FROM EUROPE.

At the left, Norah Drewett de Kreez, Canadian pianist, and at the right, Geza de Kresz, violinist; between them is Fabien Sevitzky, one of the double bass players of the Philadelphia Orchestra, whose real name is Koussevitzky and who is a nephew of that most famous of all double bass players, Serge Koussevitzky, now conductor of the Boston Symphony Orchestra. They all returned a short time ago on the steamship Cleveland from Hamburg, giving a concert on the voyage for the benefit of the Hamburg Sailors' Home.



JAZZ IN THE MOVIES.

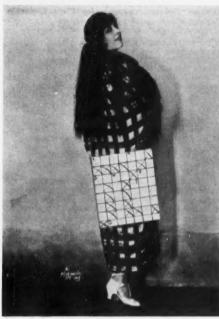
Ben Bernie signing the contract with Hugo Riesenfeld, managing director of the Rivoli and Rialto theaters, which inaugurated the new jazz policy at the Rivoli Theater.



VACATIONING IN ENGLAND.

VACATIONING IN ENGLAND.

Here are some musical personages who met for a house parts in Buckinghamshire. The above snapshot, taken by Eugene Goossens, shows, left to right, Kenneth Curwen, of the Curwen publishing firm, London; Ursula Greville, editor of The Sackbut; Carlos Salzedo, harpist, and Mrs. Goossens. The photograph at right shows, left to right, Eugene Goossens and Carlos Salzedo turning, for relief, from music to the dance.



A CROSS WORD PUZZLE COAT.

A CROSS WORD PUZZLE COAT.

Jeanne Gordon's press representative is nothing if not enthusiastic about her, and rightly so. Recently Miss Gordon, the Metropolitan Opera contralto, imported a gorgeous red and gold cape from Paris, arousing in the aforementioned lady visions of a cross word puzzle. Here it is: Across—1, the prima donna's first name; 2, the opera in which she sings Amneris; 3, her latest role (also name of opera, in the land of bull fights). Down—2, how Jeanne Gordon sings (even when her wings are not sprouting); 4, what managers can never say to Jeanne Gordon; 5, Miss Gordon's role in Tannhäuser; 6, Miss Gordon's leading role opposite Samson (French spelling); 7, what audiences call to Miss Gordon when they want her to repeat (1t); 8, How Jeanne Gordon looks in all her roles (goes with king, Chaucerian spelling used). The answer to this extremely difficult puzzle will never be printed. (Photo © Mishkin.)



THE TOP OF THE WORLD-

At least as far as Pine Orchard, Conn., is concerned. And having climbed thereto, James Wolfe surveys his surroundings complacently. After a week's vacation Mr. Wolfe went to St. Louis to sing in the new Garden Theater there.





CLEO SCANLAND.

CLEO SCANLAND,
popular contralto of Washington, D. C., soloist of the Now
York Avenue Presbyterian Church, in which she was married
in June to Stephan Parks, of Sumpter, Tenn. Mr. and Mrs.
Parks will make their home in Sumpter, where Mrs. Parks
will continue her activities as a concert and church artist
and also teach singing, having had a thorough vocal training
covering seven years under Edna Bishop Daniel.



THE GUITARIST, BY PABLO MANES.

An example of extremely modern art as practised in Franchy the symbolists and artists in massed effects.



MAUD LA CHARME.

French lyric coloratura soprano, scho sailed for Europe on July 8 on the Berengaria for a five weeks' sojourn abroad. (Photo by Kubey-Rembrandt Studios.)

CHICAGO STUDIOS ENJOY BUSY SUMMER

A Number of Recitals Add Variety to Week's Activities-Edward Collins Pleases-Sturkow-Ryder Plays Godowsky Arrangement at Sight-Marion McAfee in Informal Program-Conservatory Items-Notes

EDWARD COLLINS IN SUMMER RECITAL

Edward Collins in Summer Recital

Chicago.—In the series of summer recitals in connection with the Chicago Musical College summer master school none has been more interesting nor enjoyable than that at which Edward Collins was heard on July 21. A popular artist in Chicago, Mr. Collins drew a large audience to the Central Theater and won its full approval and appreciation by playing his program in most artistic fashion. As a concert pianist and accompanist, Mr. Collins has won a unique position in this country. Not only is he a fine technician, but his sane, powerful playing is made more effective by his thorough conception of the music he plays and his keen interpretative art. These qualifications characterized his rendition of the Bach Italian Concerto, the Schubert Theme and Variations and the Allegro from the Beethoven Sonata No. 2, and made the Brahms B minor Rhapsody and B minor Capriccio rare artistic gems. A most enjoyable recital, which was thoroughly appreciated by all those who heard it, judging by the hearty enthusiasm registered after each number!

Louise St. John Westervelt's Activities

Louise St. John Westervelt's Activities

The summer class enrolled this season with Louise St. John Westervelt is an unusually large one and has kept this widely known vocal instructor constantly busy. Miss Westervelt has left this week for a month's recreation at Oceana Beach, Pentwater, Mich., where she will remain until Sentember 3.

STUREOW-RYDER PLAYS DIFFICULT GODOWSKY ARRANGEMENT AT SIGHT

The most recent of the faculty concerts of the Sherwood Music School included the arrangement for three pianos by Godowsky of Weber's Invitation to the Dance, which was to be played by Georgia Kober, Mr. Silber and Mr. Luntz. On account of an injury to his finger Mr. Silber found it impossible to go through with it and a substitute had to be found at the last minute. Mmc. Sturkow-Ryder was

FRANCESCO DADD

8PECIALIST IN VOICE PLACING—RUDIMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.
730 Fine Arts Eutlding. Chicage, Ill.

BUSH CONSERVATORY

cHICAGO

th M. Bradisy, President

Offering accredited courses leading to Certificates, Diplomas and Degrees Edgar A. Nelson, Vice-Pre

Offerting accretions and Degrees
Certificates, Diplomas and Degrees

MUSIC

Dramatic Art and Stagecraft
Expression Dancing Opera Languages
Public School Music
The Faculty includes an impressive list of names—
123 artists, many of international reputation

over 125 artists, many of international reputation
Master School

Tuition Fee—SAMUEL E. MOIST, Patron
faster School is designed for the training of exceptionally adand talented students in Plano, Voice, Violin, Opera and
sition. Write now for application blanks for Fall Appointments
ties of examinations.

Free and Partial Scholarships

Student Dormitories

FALL TERM OPENS SEPTEMBER 14

M. C. SCHWENKER, Secretary 839 North Dearborn Street Chicago, III.

HERMAN DEVRIES

VOCAL TEACHERS

udio: S28 Fine Arts Building Residence Studio Congress Hotel, Chicage, Il

KOBEF

President and Leading Plano Teacher SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, III.

ANNA GROFF-BRYANT

Founder of the American School of Vocal Education based on Vocal Science, Vocal Instructor, Scientists and Educator. 708 Fine Arts Bidg., Chicago, Ili. Phone Ardmore 2671

Isabel Richardson MOLTER

Exclusive Management—E. A. LAKE
Suite 1107, 101 Park Ave., Western Office; 402 Midland
New York City Trust Bldg., St. Paul, Minn.

GORSKY LIVEN CONSERVATORY OF MUSIC

SOPHIA BRILLIANT LIVEN
BELLA GORSKY, President
SOPHIA BRILLIANT LIVEN
Plano
MICHAEL LIVEN
Violin
and other distinguished teachers.
Summer session begins July 6
S20 Kimball Hall, Chicago. Phones: Wab. 0668, Belmont 2550,
Spaulding \$159

appealed to, and although she had never played the composition in that form, went through with the performance in splendid style and received the enthusiastic congratulations of all who heard this fine artist.

In the list of Juilliard Foundation awards for this season is found the name of Eugene Musser, formerly of the College of the Pacific and pupil of Mme. Sturkow-Ryder. Mr. Musser stopped in Chicago on his way East and coached with this enthusiastic teacher of many contest winners.

July 26, Mme. Ryder gave the last of her studio teas for the season and will start in the fall on a very busy year, which includes concerts from the east to the west coasts.

GORSKY STUDIO ACTIVITIES

Martha Rowe, a student of the Gorsky Vocal and Operatic School, gave a successful program recently at the Conn Electrical School. She was highly commended for the beauty of her voice—a lyric soprano of lovely quality—and her fine singing. Miss Rowe is preparing with the Gorskys the program for her recital at the Studebaker Theater next season.

BUSH CONSERVATORY NEWS ITEMS

Two additional programs were given at Bush Conservatory in connection with the series of four recitals which were scheduled in the last issue of this paper. Richard Czerwonky gave an informal studio recital at the Conservatory on Thursday afternoon, July 23, and advanced students of the Conservatory gave the program in the evening.

A reception was given at Bush Conservatory on July 27 for members of the Swedish Choral Club, which, under the discretized for the Conservatory on July 27 for members of the Swedish Choral Club, which, under the

A reception was given at Bush Conservatory on July 27 for members of the Swedish Choral Club, which, under the direction of Edgar Nelson, gave an attractive program on the same date. The club will start on August 13 for a three weeks' tour of the West and Northwest.

Twenty-four Bush Conservatory graduates will receive their diplomas at the close of the Summer Session on July 31. Fifteen degrees were included, the recipients coming from more states.

31. Fifteen degrees were included, the recipients coming from many states.

Jan Chiapusso, whose recital on July 31 concludes the summer series of programs, is amounced to give a recital in Kimball Hall the middle of October.

Numerous improvements and alterations are in progress at Bush Conservatory to enlarge the equipment of the institution to meet the fall influx of students, which from present indications will be larger than at any season of the progressive North Side school. An attractive outdoor Italian court is being arranged for the pleasure and convenience of the dormitory students which will further increase the attractive, homelike appearance of these popular dormitories. Additional dormitory and studio space is also being arranged for both in the Conservatory main building and in Lyceum Hall (located three blocks north) to accommodate the fall enrollment.

Lamond, noted pianist, who has been a guest artist at Bush Conservatory for the Summer School, has closed a

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION Vocal Studios:

74 Auditorium Bidg.

GIOVANNI GENNARO Tenor VOCAL TEACHER—COACHING FOR OPERA—RECITALS VOICE PLACEMENT A SPECIALTY GENNARO SCHOOL OF BEL CANTO AND FINE ARTS 1836 New Kimbail Bidg., Chicago Wabash 0698

ISADORE L. BUCHHALTER

PIANO PEDAGOG Studio: 915 Kimball Hall Building

NOBLES MACBURNEY Full Stage Experience VOICE 608-609 Fine Arts Building, Chicago Phone, 8988 Wabash

EDGAR NELSON

Piano and Organ Instruction

BUSH CONSERVATORY 839 North Dearborn St., Chicago

HANS HESS VIOLONCELLIST

Bookings: 522 Fine Arts Bldg. Chicago
For Instruction: American Conservatory

GLENN DRAKE

839 N. Dearborn St.,

TENOR Chicago, Ill.

CARL CRAVEN

THE AMERICAN TENOR
TEACHER OF SINGING
STUDIOS: FINE ARTS BUILDING CHICAGO

HELEN FOUTS CAHOON

SOPRANO Studio: 608 Fine Arts Bldg., Chicago

THEODORE KITTAY

Opera — Concert — Recital — Bel Canto Studio, Philhar-monic Conservatory, 917 Kimbali Hall, Chicago

TRIO MUENZER

Hans Muenzer, Violin, Hans Koelbel, 'Celle, Rudolph Wagner, Piano

Tour Manager: Harry Culbertson 4832 Dorehoster Ave., Chicago

very successful season. Lamond sails for Europe on August 8 to fulfill a number of concert engagements on the Continent and in England. He will return to this country about the first of February to continue his teaching and fulfill concert dates in America. The success of Lamond's interpretation classes during the summer session at Bush Conservatory has been the outstanding feature of a season replete with many interesting activities for the student. The last

tory has been the outstanding feature of a season replete with many interesting activities for the student. The last class was given on July 29, the artist taking the works of modern composers as his theme.

Ella Spravka, pianist, and Bosa Oumiroff, baritone, of Bush Conservatory, owing to a general request, repeated their recent recital in the summer session on July 25. The recital was complimentary to Sisters of the Religious Orders. Both of these artists will leave for a trip abroad.

Robert Quick, artist-pupil of Richard Czerwonky; Robert Sanders, artist-pupil of Edgar Nelson, and John Weatherholt, artist-pupil of Walter Brauer, all of Bush Conservatory, have organized a trio and secured a three months' engagement at the Colorado Hotel at Glenwood Springs, Colorado. Their success in this capacity has secured them a large number of outside engagements.

Ruddlyh Reuter's Summer Activities

RUDOLPH REUTER'S SUMMER ACTIVITIES

RUDOLPH REUTER'S SUMMER ACTIVITIES

A large and brilliant class of summer students from many states of the West, Middle West, and South, is not the only means of keeping busy the pedagogue and virtuoso, Rudolph Reuter. During this month he played three important concerts: his own summer recital at the Fine Arts Recital Hall, the big series of the University of Chicago at Mandel Hall on July 24, and the concert given for the benefit of the Lake Geneva Fresh Air Association at Lake Geneva (Wis.), in which the society of that famous summer residence resort as well as Lake Forest was intensely interested. Mr. Reuter leaves for a six weeks' vacation in Colorado in August to return and begin his classes at the Fine Arts Building on September 14.

His Tuesday and Friday afternoon classes are attracted.

September 14.

His Tuesday and Friday afternoon classes are attracting many auditors. Mr. Reuter does much demonstrating himself at the piano. He has selected the seldom-heard Strauss Burleske and deFalla's Night in the Gardens of Spain for his appearance with the Chicago Symphony Orchestra next season. He will also play in Boston, for the third time, and other engagements in many parts of the country are now being booked for him. being booked for him.

AMERICAN CONSERVATORY NOTES

AMERICAN CONSERVATORY NOTES

Mme. Delia Valeri concluded her master class at the American Conservatory after a most successful season and sailed for Italy to assume her duties as director of the Vocal Master Class at the Villa D'Este, Rome, Italy. Among the members of the session just finished were many prominent professional young artists and students of exceptional talent. A program of especial interest was offered by members of

CHICAGO BEAUX ARTS

KATE CRANDALL RACLIN, General Director

Will Present Only

STAR ATTRACTIONS

GALA CONCERTS

Managers and Artists interested should communicate with the bureau at

1636 First National Bank Bldg., Chicago, Ill.

PALMER CHRISTIAN

ORGANIST University of Michigan Address: University School of Music, Ann Arbor, Mich

GORDON CAMPBELL

Professional Acco

Repertoire for Vocalist and Instrumentalist
Harrison 4868 1825 Kimball Bidg.

Chicago Philharmonic Conservatory of Music

Alexander ZUKOVSKY President Principal Violin Dept. Isadore L. BUCHHALTER Dean of Faculty Principal Piano Dept.

VERA KAPLUN ARONSON,

FACULTY Isadore L. Buchhalter, Piano.

ALEXANDER ZUKOVSKY, Violin. CHARLES DALMORES,

THEODORE KITTAY, B. A., ARTHUR DUNHAM,

Voice. Theory, Organ

MME. BESSIE ROSENTHAL, Voice. MILDRED REGENE MAYER,

Voice.

HAZEL SHARP, Dancing.

9th Floor, Kimball Hall Bldg., Chicago, Ill. Phone: Wabash 5675 the Josef Lhevinne master class, July 25, at Kimball Hall. The following took part: Grace Welsh, Boone, Iowa; Rita Breault, Pawtucket, R. I.; Gertrude Mandelstamm, Dallas, Tex.; Katharine Gorin, Decatur, Ill.; Andrew C. Haigh, Ann Arbor, Mich.; Adele Marcus, Dorothy Kendrick, Vierlyn Clough, Chicago.

George Gartlan, director of music in the New York City schools, commenced his classes at the Conservatory on July 18. He will conduct courses in post-graduate work in Public School Music during the rest of the summer session.

A recital was given on July 22 at Kimball Hall by Silvio Scionti, pianist, and Elaine De Sellem, contralto, members of the faculty.

MARION ALICE MCAFEE IN INFORMAL PROGRAM

Marion Alice McAfee in Informal Program
At a recent informal musicale given in Mrs. Florence R. Magnus' studio in the Fine Arts Building, the following comment was made of Marion Alice McAfee's singing: "Her voice sounds like falling rose petals, and she always looks like a rose—fresh, sweet and beautiful."

Mrs. Magnus, who is universally recognized as one of Chicago's best vocal pedagogues, has been Miss McAfee's vocal teacher for the past three and one-half years, and is still receiving many congratulations on the successful debut of this delightful young artist. It will be remembered that Miss McAfee won the unanimous approval and praise of all the critics after her first song recital, on May 31, at the Playhouse. She was the last artist to appear under the F. Wight Neumann management.

Louise St. John Westervell's Busy Pupils

LOUISE ST. JOHN WESTERVELT'S BUSY PUPILS

Louise St. John Westervelt's Busy Pupils

Louise St. John Westervelt's professional students seem to be as busy during the summer as in the winter season. Geraldine Rhoads, contralto, is spending part of her summer vacation in Chicago coaching opera roles and doing some intensive voice work with Miss Westervelt. She gave a recital program at the Columbia School, July 24, and will return in September to Rochester, N. Y., to continue her work in the opera school. Lola Schofield, soprano, is now on a tour in the East, as prima donna with Al Sweet's Band. Her engagement includes three weeks in Springfield, Mass.; Trenton, N. J., and Willow Grove, and other Eastern points. Marion Capps, soprano, is visiting in the East and expects to do some coaching in New York with some well known teacher. She will return in September to teach her large class at the Columbia School and fill a number of concert engagements. Winifred Erickson and Mary Allen, sopranos, are both on tour with the Warner-Redpath Chautauqua in Colorado and Nebraska. Marion O'Connor, contralto, has been doing considerable radio singing in the last two weeks.

News Notes of the Gunn School.

NEWS NOTES OF THE GUNN SCHOOL

News Notes of the Gunn School.

The most ambitious scries of recitals of the summer season is that being given on Wednesday afternoons in the Fine Arts Recital Hall by Lee Pattison. July 22, Mr. Pattison played three of the masterpieces of piano literature, the Schumann Kreisleriana, the Chopin Fantasy and the B sminor sonata of Liszt, one of the greatest examples of thematic development in the whole of the art and noblest product of the genius of its composer. But a week ago he included the thirty-two variations of Beethoven in a program that had many of the Chopin and Liszt etudes, and next week he casually announces the Beethoven sonata, op. 101, in a program of "Neglected Masterpieces."

A virtuoso technic, an astonishing command of nuance, modern pedalings, splendid rhythmical impulse, fine poetic fantasy, notably in the Schumann and Chopin numbers, marked Mr. Pattison's playing as usual.

Musical News Items

Clemens A. Hutter presented in recital fifteen additional

Musical News Items

Clemens A. Hutter presented in recital fifteen additional artist-students at his studio in Kimball Building, July 16, before his usual capacity audience. These affairs are looked forward to as of popular interest and the auditors express that interest in their spontaneous enthusiasm.

Contracts have been arranged for Señor Don Jose Mojica to open what is probably the largest and most costly motion picture theater in the world—the new Uptown Theater of Chicago. Its seating capacity is 7,000 and it cost more than \$3,000,000 to erect. Mojica will be featured as The Lover, singing his famous old Spanish love songs in the court costume of old Spain, the same as in his concert tours from coast to coast.

Jeannette Cox. JEANNETTE COX. coast to coast.

Salter Back in New York

Jack Salter, of Evans & Salter, has just returned from a five months' trip to Australia. While there he made a thorough study of concert and musical conditions in Australia, visiting all the principal cities as well as those in New Zealand. It is probable some other Evans & Salter artists will be heard in these countries in the near future. On this trip just finished he accompanied Mme. Galli-Curci.

Mme. Galli-Curci Resting at Honolulu

The Australian tour of Mme. Galli-Curci being completed, with gratifying results, the prima donna is now enjoying a few days' rest in the balmy atmosphere of Honolulu. She will arrive back in America on the S. S. Sonoma at San Francisco, August 4, coming directly East. She will remain in New York only a short time, going immediately to her summer home, Sul Monte, in the Catskills.

A Naumburg Memorial Concert

On Friday, July 31, at 8:15 p. m. on the Mall in Central Park, a concert will be given in memory of Elkan Naumburg, who donated the bandstand, by his sons Walter W. Naumburg and George W. Naumburg, this being the anniversary of the death of their father. The orchestra will



be conducted by Franz Kaltenborn. Similar concerts were given by the Messrs. Naumburg on Decoration Day and Fourth of July, and they have arranged with the city officials to give another concert on Labor Day, September 7 at 4 p. m. These concerts are the continuation of a series which were given by Elkan Naumburg for many years.

NEW OPERA COMIQUE DIRECTORS ANNOUNCE NEXT SEASON'S PLANS

Light Operas to Be Admitted to Repertory

PARIS.—The two new directors of the Opéra Comique, Louis Masson and Georges Ricou, have made public their plans for the coming season, although they will not enter into the official possession of their new post until October

It is their intention to revive a number of old operas and to produce modern operas when the occasion presents itself. Thus they will produce La Dame Blanche of Boieldieu, and Le Medecin malgré lui of Gounod, Mozart's Figaro, Le Rève of Alfred Bruneau, Le Chemineau of Xavier Leroux, Fortunio of André Messager, and Le Mariage de Télémaque of Claude Terrasse.

Télémaque of Claude Terrasse.

The new directors do not consider that murder, crime and tragedy are the sole guarantees of a good opera, and consequently there will be opera bouffe and musical comedies of recognized standard. Among the modern works there will be Le Joueur de Viol of Raoul Laparra, still unpublished; Scemo of Alfred Bachelet, originally produced at the Opéra; L'Enfant et les Sortilèges, of Maurice Ravel, created at Monte Carlo; La Tisseuse d'Orties of Gustave Doret, unpublished, besides a number of other equally original works, unknown, though by recognized composers.

Emile and Vincent Isola erstwhile directors of the

original works, unknown, though by recognized composers. Emile and Vincent Isola, erstwhile directors of the Opéra Comique, have just signed the lease for the Théâtre Sarah-Bernhardt, which was held by the son of the great actress until 1928. An additional lease for ten years assures them a good start in this theater. Rumor has it that it is their intention to produce opera, and all musical Paris is wondering what will happen to the two State operas if an efficient rival enters their field. Perhaps it may mean better performances.

N. deB.

Rehg for Sterling College

Milton Rehg, an artist pupil of Fraser Gange at the Mannes School in New York, has just been appointed director of music at Sterling College, Sterling, Kans.

FOREIGN NEWS IN BRIEF

Felix Weingartner's Vi-enna Staatsoper Duties

VIENNA.—It is announced that Felix Weingartner, the Staatsoper's new star guest conductor, will start on his new duties on October 12 next, when he will lead Aida. Carmen and Tristan are the Carmen and Tristan are the next operas to be restudied by him. His engagement at the Staatsoper will adjoin the first Philharmonic concert of the season which Weingartner will conduct on October 11.

P. B.

MARGHERITA SHERIDAN ENGAGED BY CHICAGO OPERA
LONDON. — Margherita
Sheridan, Irish soprano, who
has had a successful career in
various Italian opera houses,
including the Scala in Milan,
and who appeared during this
summer's Covent Garden
season as Butterfly and as
Madeleine in Andrea Chenier, has been engaged for
the Chicago Civic Opera and
will join the company at the
beginning of the coming season. — C. S.



YVONNE

LYRIC SOPRANO METROPOLITAN OPERA CO

CARL SIMONIS and SYMPHONY ORCHESTRA

30 MEN

CARL SIMONIS, Conductor

FALL TOUR NOW BOOKING

FIFTH SEASON, 1925-26 FALL Mgt., NEW YORK MUSIC BUREAU, 110 West 89th Street, N. Y.



Mason & Hamlin

Pianofortes

furnish the greatest piano value to be found in the world today.

They contain improvements which are epoch-making in their importance, and are the last word in artistic piano building. Mason & Hamlin Pianos are everywhere recognized as musically the most beautiful the world has known and their unique construction, embodying the Mason & Hamlin Tension Resonator, gives them an imperishable

MASON & HAMLIN CO.

BOSTON-NEW YORK

"RAISA ADDS TO HER LAURELS IN CHO-CHO-SAN ROLES" "RAISA WINS NEW TRIUMPH AT RAVINIA" "RAISA THRILLS RAVINIA AUDIENCE" "RAISA BEST IN MME. BUTTERFLY" "RAISA GAINS NEW LAURELS"
"RAISA GAINS VOCAL SPLENDOR" "RAISA DISCOVERS BUTTERFLY" "NEW TRIUMPH FOR RAISA" "RAISA SCORES BIG HIT"



What critics say of Rosa Raisa

IN "AIDA"

ROSA RAISA THRILLS RAVINIA AUDIENCE IN "AIDA" ROLE Herman Devries, of the Chicago Evening American:

Raisa faultless—One of the reasons—perhaps the major reason, for last night's assemblage was the debut of Rose Raisa at Ravinia in one of her "star" redes, that of Aida, a role in which she always won the acclaim of publics, no matter whether she has sung it in Congress street, at La Scala, or in Paris. Raisa has been for some its entirely comprehensible when one listens to singing such as she offered her many admirers list night.

After a long and taxing Winter season, after her foreign triumphs (in Europe) that beautiful soprano voice sounds liquid, fresh, fall-toned, poised, restel, more expressive and warm, more excherantly vital than ever. It is this quality of ardent viriality. I think, that is the most potent among its many attributes. Her histrionic expression is likewise spontaneous, vivid, sincerely enotional. The audience offered her in return their eager homage.

E. Stinson, of the Chicago Journal:

ROSA RAISA SINGS "AIDA" AT RAVINIA

The admission of Raisa to the Ravinia ranks can be viewed only from a congratulatory angle. To be sure the soprato has oppositious a voice it was tempting to wonder how it affected traffic on the Green Bay Road, and how many motorists tartied there as alse sang, to hear Ravinia's operat from a new point of vantage. Yet more than the glitter of the spectacular calanness Raisa's appearances. For many she is an ingratiating personality. As an operatic craftsman she is sincer. She has a serious view of her profession and in it she is so peculiarly gifted her work is duplicated in that of no other singer. Yet even the purisk must feel that in her vocalism reside the magnificence and force of an unmatchable natural endowment.

The summer will bring Raisa two new roles. She will give her first performance as Raidame Butterly Friday evening. Fedors, too, is arounded as a novelty in her respectivite, which has been built up The excitement scheduled for Ravinia patrons Tuesday evening was mothing less than the debut of Rosa Rasa in the hame part of "Adda." This favorite member of the Chicago Opera has made the dusky sornine of Verdi's masterpièce famous anew wherever she has impersented her.

Karleton Hackett, of the Chicago Evening Post:

Mine. Rosa Raisa made her Ravinia debut and her voice sounded superb. The case with which she sent the tone out above the ensembles was refreshing to the ear. We have heard her do it times enough at the Auditorium, yet it always comes with a joyful sense of gratification. The fact that she had all outdoors to fill evidently did not weigh upon her mind in the least, and she poured out those high tones with a dominant power that simply sailed over whatever tonal volume there might be underneath. Mine. Raisa sung the aria beautifully.

Claudia Cassidy, of the Chicago Journal of Commerce

Rosa Raisa made her first appearance of the season. The operation of have been better closen, for in all her wide fluing repertoire. Mme. Raisa has no role more gloriously her own than that of the lovely Ethiopian slave. There is always a thrill in the warm welcoming cheers which greer returning favorites, and Mme. Raisa may cherish her ovation for many seasons to come. Mme. Raisa is lithely effective in the title role, despite the trying brown stain which marks the Ghilopian blend. She has a regal bearing quite as queenly as is the delightful Mme. Bourskays. RAISA CELEBRATES RAVINIA BIRTHDAY

Glenn Dillard Gunn, of the Chicago Herald Examiner:

NEW TRIUMPH FOR ROSA RAISA IN "AIDA" Ravinia Audience Finds Poteer and Authority in Her Voice

There was, of course, a vast throng, lured by the prestige of Raisa as well as by the popularity of Ravina. With Raisis a Ada Chleago is sufficiently familiar. Yet one never these of admiring it. Isually it is the great numbers, the broad, sustained melodies that develop the glories of her voice. Last night, for some reason, she impressed even more by the grace and vocal perfection of the brief and seemingly unimportant phrases of the various concerted numbers. Perhaps the familiar power and authority which she lends to such arise as "Ritorna Vincitor" were taken for granted, while the intimacy of the Rational Ray and the mine and such arise as "Ritorna Vincitor" were taken for granted, while the intimacy of the Ray and a state, the mirreduce accustice, lifted details of the great role

Maurice Rosenfeld, of the Chicago Daily News:

Herman Devries, of Chicago Evening American:

Although we know Raisa's Leonore, we have never known it so intimately and enjoyidely. The easy-flowing lines are admirably suited to the liquid, plastic timbre of her voice, which encompasses the range and all the other requirements of the role with utmost ease. She wears the contemnes, too, with grace, and is it our imagination, but has this gracious singer not improved her plysical attractions as well? At any rate, so she appears to this one spectator, at least!

Maurice Rosenfeld, of the Chicago Daily News:

ROSA RAISA WINS NEW TRIUMPH AT RAVINIA

Her Leonore in "Il Trocatore" Rarely Equaled in Spirit and Art
Raisa's Leonore is a character study in aristocratic pose. It is an example
of great singing. It is also a musical rendition of unexcelled caliber. Both the
florid and the dramatic passages were sung with an opulence of tone and with
a facile style.

Karleton Hackett, of the Chicago Post:

Mme Raisa simply poured forth a golden flood.

Martin Stevers, of the Chicago Tribune: Opera delights with Raisa. Claudia Cassidy, of the Journal of Commerce:

MME. RAISA GAINS NEW LAURELS.

Mme. Raiss was greeded with such feror as awas a happy explanation of at least a good part of of the record eroved who stormed the portals and filled the outer area of the pavilion. Always serenely gracious, Mme. Raisa was extraordinally benefit as the unhappy Leonora and her voice has not reached more divine heights in some time.

Glenn Dillard Gunn, of the Chicago Herald and Examiner:

Mme. Raisa seemed in better voice than at any previous hearing this summer. She made in the arisa and concerted numbers of the first act such gorgeous display of tone that even the prejudiced ears of the professional opera-goer could find no fault. It was great singing in every sense of the word.

IN "MADAME BUTTERFLY"

Herman Devries, of the Chicago American:

Rosa Raisa song Butterfly for the first time on any stage at Ravinia Park Friday night. It is very difficult to write cooly, dispassionately, with measured critical phraseology about this performance. What I would like to do, even after the passage of three days has effaced the first thrills, is to cry "Brava" and After hearing he superlatives of pruse in the vernacular, in homor of Raisa. After hearing her sing Butterfly one wonders how it will ever be possible to Butterflies in the past. But all these are effaced before the glorious singing of Raisa.

VOCAL SPLENDOR

From her entrance "back stage," that magnificent tone floated out among the open spaces of Ravinia with a lilt, an exettic note positively enthruling, and the climax of the act was reached among a veritable apotheosis of vecal splendor. We glorified in the mere sensuans beauty of each phrase, of each touch of shading, of each variation of celor, as we followed with equal appreciation Madame Raisa's histrionic conception, which is, to say the least, a good deal different from that of Miura, and to me seems more plausible.

SHY BUTTERFLY

Raisa's "Cio-Cio-San" is a pathetic, moving, almost shrinking little creature, pathetically devoid of tricks or coquetry, almost chirroyandy awake to the future to which she dedicates herself with all the sacrifice of her love. We were anazed as well as charmed, and our gratification was not unmixed with suprise: for, while acknowledging the superb talents of Raisa during her years of service at the Auditorium we have never seen her rise to such heights of vocal and histrionic artistry. She is a great and wonderful Butterfly. We at the "curtain calls," for I predict a sensational success with the Auditorium public.

Maurice Rosenfeld, of the Chicago Daily News:

FINDS RAISA BEST IN MADAME BUTTERFIX.

With Ross Raisa as the Japanese heroine, is necessarily delayed until today. But none the less must we emphasize the great interpretation which this remarkable dramatic soprano gave to the principal role of this opera.

We have always associated Raisa with the greatest emotional and dramatic we have always associated Raisa with the greatest emotional and dramatic is unexplainable, for as she presented it last Friday at Ravinia it can be classed with her greatest operatic successes, if it does not outrank them all. She sang this music with a gorgeous tone, with a warnth and a finesse in the finer momenter rarely approached by the many protagonists of this part, and with self-effarement and illusion that emaptured her big audience. One might asy that her personality hardly fits the demunit, petic figure usually seen as Cho-Cho-San. But this was forgotten, unnoticed in her grees and charm in the first act and a tragic note in the second. In her gripping portrayal of a well-known role she was made aware of the audience's appreciation by enthusiastic and bearty applause.

RAISA DISCOVERS BUTTERFLY

pleasant to learn as the most light-hearted for weeks of Unitego's musical season bring new audiences and new associates to a musician who has long held a warm place in the city's affections. Nor, need

Rosa Raisa's Butterfly DixOveres, Buttleffeld.

Rosa Raisa's Butterfly however, since it was both novel and proved to be sinfficant was by far the most important item in this three days feat.

Next to May Garden, Raisa has the longest record describe in the Chicago of Pores. At the Auditorium, especially in latter years, when her style of crafts called upon to characterize, to indicate the development of tragedy with a single numan soul to a greater extent than she has been required to do even in "Tosco". The aptness with which Raisa fell into the guise of the little Japanese of The aptness with which Raisa fell into the guise of the little Japanese Raisa is an intelligent singer, and therefore she is a distinguished one. Her gifts as an actress are largely those of a minic. She has an excellent working the proft of what is effective upon the stage. Her remendously large and loyal following have lent glamour and spirit ober deportment in certain face. Get. She is a practical, shrewd and tirtledess student at her business. These qualities were apparent in "Madame Butterfly." And, since she has that face of duty which have long made her more than a mere personage among considered by a practical, shrewd and the broadmindedness in the face of duty which have long made her more than a mere personage among progress of her first interpertation of a famous frequently misused role.

Seldom has a first performance elicited so warm a personal feeling of the interest, which amounts in an audience to co-operation, as did Raisa's Cic-Cio-co fars from the source of the soprano's own personally. Her identify, not as a great soprano, but as a favorite one: the charm, in short, which is exerted by those few singers now before the public who have added to the side with such interest, which amounts in an audience to co-operation, and individuality of their own.

Raisan's singing, like her acting, struck new depths in her ability. When she has she gery lefore the public who have added to the side benefit into the resting attention

Karleton Hackett, of the Chicago Evening Post:

RAISA SCORES BIG HIT IN ROLE OF BUTTERFLY

The portrayal Mme. Raisa give last week of Madame Butterfly is superior to redulinary newspaper conventions. It has been said though I did not verify the statement officially, that Mme. Raisa once sang the role, but at all events this and mid. It was fortunate for everybody concerned that age took it up again and after much hesitation finally determined to sing it. Up to the last moment mid. It was fourth in her mind which proves how difficult it is even for the greatest of them to judge accurately of their own powers.

Not since the days of Mme. Emmy Destina's prime has a dramatic singer of such caliber sumy the masic. But there was in Mme. Busing of the dramatic moments a whole-hearted sincerity and sheer vocal power such as Mme. Destina came the nearest of Pucchi's ideal.

In the opening scene. Mue. Raisa from the first note of the entrance music used a lightly poised tone which had in it the note of maidenliness and joy. Be rose with delightful surery to the climax on the high D flat, which she sustained with satisfying power. All through the act she maintained this light sustained with a sticklying power. All through the act she maintained this light obesewith the control finer than anything she ever displayed before. It was a new thing in her singing. No until the famal moment of the duct at the close of the act did she bring forth the golden opulence of her tone, and even then she did not permit the deeper colors to enter. reserving them for the later of the act did she bring forth the golden opulence of her word gifts in the same no sense of restraint, no feeling that she was bedding of second and an area that were astonishing. There was no sense of restraint on feeling that she was bodding by ower and a free than the notion of the state of the median for the role and when the noment came with a stroke of such downright power as a losing of the rought of one to the last seat. Her staing, was but the median of the median of the median of the deeper colors the singing was but the median archemes of color

ROSA RAISA ADDS TO HER LAURELS IN CHO-CHO-SAN ROLE

and sympathy; a ngure that is appear an art that is the height of histrionic human. Last evening Rosa Raisa's

Whoever or whatever it was that gave Ross Raisa the idea of singing the role of Cho-Cho-San in "Mme. Butterfy" was one of the luckiest accidents of recent operatic history, and did more for her and those who heard her at Ravinia last night than can be easily expressed at this moment.

Morever, why is it that no one ever thought of her before as the logical person for the part, must forever classify in the large collection of operatic mysteries.

For quite a number of years Miss Raisa has been one of my great admiration with the reservation that here was one of the world's most magnificent voices which did not always express a warm human emotion. This performance convinced me that if such a reservation ever became necessary in the future, it would be the fault of the role and not the artist. For here was the same gorgeous voice with all its sparkling bead suddenly becoming emotional, human sexly, everything that a voice ought to express in a modern part.

You will go quite a while before you hear joy expressed more certainly than Miss Raisa expressed it in the first act, or despairing tragedy more polythan in the later scenes of the work. As for the surety of her performance, will have a supersed and prepared it for this performance.

With her usual good stage sense, she did not try to make the Japanese impersonance and emanency. I was almost ready to believe that she had been singing the part instead of having studied and prepared it for this performance.

With her usual good stage sense, she did not try to make the Japanese impersonance and the sand and with these she became about as interesting and magnetic a figure as the season has developed.

This is a part that should become a permanent item in her repertoire and magnetic a figure at the season has developed.

This is a part that should become a permanent item in her repertoire and be forgetting that Mario Chamles and one of the best Pinkerions.

Glenn Dillard Gunn, of the Chicago Herald-Examiner:

Perhaps the most interesting event of a bright season transpired at Ravinia last night when Rosa Raisa sang her first performance on any stage of the title role of "Madame Butterfly." It was thrilling as well.

The role has always held a degree of fascination for soperanes at all equal to the task; but it has its dangers as well. It is long and exacting and makes swere demands upon its interpreter by virtue of the extremely high range of a major share of the music. The decline of a singer long famous in the part has been attributed to frequent singing of the role. A lyric soprano who is fine and oppular in the part decade the tax which every performance puts upon her voice. It has even tempted a coloratura of more ambition than indgment. So that when a row singer announces a determination to venture upon this treacherous ground interest is likely to run high. Particularly when the singer is a star of Rosa Raisa magnitude. To those familiar with Raisa's vocal equipment it was a foregone conclusion that its difficulties would present no obstacles to a phenomenal voice. Bet wold so thousand to be forefold was that he would so thousand in the every phase of Butterfly's troubled existence. Her voice was at its most elacining suggestion of demure grace that was belied only by the power of the mighty voice.

IN "CAVALLERIA RUSTICANA"

Glenn Dillard Gunn, of the Chicago Herald Examiner:

Raisa's singing this year seems more remarkably vital, more richly colored, almost insolently exuberant, than at any time in her artistic career. Her Santuzza has always been one of her "stellar" roles. Into the music she pours an extraordinary enrotional appeal, a limities volume of glowing tone, and into his histrionic delineation an equally passionate emotional sincerity, so that each heaver cannot fail to receive an inevitable personal reaction—the truest test of art—the only genuine bond between actor and public.

Claudia Cassidy, of the Journal of Commerce:

Rosa Raisa came back into her own with all the purple glory of voice and histrionism that is hers in the internse drams of Santuzza. There is no other soprano who equals her in this characterization—vivid, utterly lovely, despairing, desperately jelous, yet always deeply cognizant of her love. Tonight her voice ran gamuts of thrills, and magnificent singing of Aida and her charming interpretation of Butterfly, Mme. Rosa Raisa triumphed tonight as she has not formerly this season—and so none other has before her.

Edward Moore, of the Chicago Tribune:

When it comes to Raisa's Santuzza, words of judicial consideration are quite likely to be found failing. She towers, which is about all one can say. She was a marvel of clastic pulsating power, with the great good sense to begin on a medium emotional level and carry it up to a ninth inning climax that left one fairly breathless. A great artist Miss Raisa, and doing some of the best work of her life this summer at Ravinia.

Karleton Hackett, of the Chicago Evening Post:

Management: R. E. JOHNSTON

New York

VOCALION RECORDS

BALDWIN PIANO 1451 Broadway

She had her voice under remarkable control and brought out every shade of meaning with a beauty of tone and a variety of color that made in a constant delight. The softer phrases responded exactly to her desire and the full-voiced

Maurice Rosenfeld, of the Chicago Daily News:

Raisa sang her part with a warmth of voice and with a dramatic fire that captivated every one.

USICAL(OURI Weekly Review or THE World's Music

MUSICAL COURIER COMPANY, INC. 437 Fifth Avenue, S. E. Corner 39th Street, New York one to all Departments; 4650, 4651, 4652 Cal-Cable address: Musicurier, New York.

LEGNARD LIEBLING
H. O. OSGOOD
WILLIAM GEPPERT
FRANK PATTERSON
CLARENCE LUCAS
RENE DEVRIES
CESAR SAERCHINGER
THORNTON W. ALLEY

OFFICES

CHICAGO HEADQUARTERS—JEANNEYTE COX, \$26 to \$38 Orchestra Bullding, Chrago. Telephone, Harrison 6110.

ROSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone, Back Bay 5554.

LONDON, ENG.—CHEMA BARNEHINORS (In charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone, Mayfair 6452. Cable address, Musicarier, Local, Chamany—C., Hooper Taras, Seepholmerist 27, Berlin-Charlet, Taras, Taras, Seepholmerist 27, Berlin-Charlet, Taras, Taras, Seepholmerist 27, Berlin-Charlet, Taras, Taras, Seepholmerist 27, Berlin-Charlet, Ranke—Challet, Roston, 21 rue des Huts Closeaux, Series.

MHAN, ITALY—Anyonio Bassi, 31 Vis Durini.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Bix Dollars. Foreign, Six Dollars and Twenty-five Cents. Slingle Copies, Fifteen Centa at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Ave. See Section 1988. Advartabatan News Co., Ldd., Agents for Nydney, Melbourne, Bribbane, Adulatide, Petti, Tamanulus, Agents for New Sealand, New Scaland, News Co., Ldd., Agents for New Sealand, New Scaland, News Co., Ldd., Steward Scaland, Petti, Tamanulus, Agents for New Sealand, New Scaland, News Co., Ldd., Steward Scaland, News Company, Ldd., Bream's Building, Jondon, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, botels and knowness in Europe.

Copy for advertising in the MUSICAL COURLER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The silvertising rates of the MUSICAL COURLER are computed on a flat rate basis, no charge being made for setting up advertise-ments. An extra charge is made for mortising, notching, leveling, and lay-outs which call for speedal set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Plano Trade.

JULY 30, 1925

One can never hear bad music too little, or good music too much.

Station BACH continues to send out wonderful musical vibrations all over the world.

The Romantic movement in music was generally in the feet, so far as America was concerned.

"Are you busy this summer?" someone asked a concert soprano down on Long Island. "Yes," replied the singer, "trying to remove sunburn."

Some modernists surely believe that if all the music composed nowadays would be as bad as their own, then their own would be as good as the rest.

It is estimated that there would be 475,687,361 acres more of standing timber today, if popular songs about eyes and smiles never had been written.

Carl Faelten, veteran Boston pianist and teacher, unhappy victim of a drowning accident last week in Maine, had had considerable influence on the development of piano playing in this country. As the leading piano teacher in the New England Conservatory later at the head of his own school, he introduced much that was technically new in those days and many of his pupils became well known artists

Max Hirsch, who died suddenly last week, although more closely connected with the theatrical profession in recent years, had long been known in the music world. It was he who was in direct charge of the road tour of the Paris Orchestra on its visit here several years ago. He was decorated by the French Government in recognition of his services. Mr. Hirsch, aside from being extremely capable in his chosen work, was a man of broad sympathies, a good friend of many people and well liked wherever

It was, say the dispatches from Bayreuth, very, very hot indeed, when the sixteenth festival began on July 22 with a Meistersinger performance. One reporter was naive enough to cable that, owing to the heat, "the customary evening dress was absent. Well, habits must have changed since the last time we were at Bayreuth. The customary evening dress then was anything from knickerbockers combined with a tennis shirt, up-according to the taste and fancy of the wearer. German ideas of formal dress differ considerably from American ones, but at that there are comparatively few of them who go in evening dress to a performance which begins at four o'clock in the afternoon.

Willem Van Hoogstraten, having completed the first part of his season as conductor at the Stadium Concerts, will give place to three guest conductors and then resume his work, conducting the last week of the season. Mr. Van Hoogstraten, with his varied and interesting program, has again won for himself this year the same popularity which attended him in his other seasons. The high point of the three weeks was the two performances of Beethoven's Ninth symphony given last week. They were both up to a high standard and attracted huge audiences. The first night there were no less than 11,000 people present and the ovation tendered Mr. Van Hoogstraten at the end was well deserved.

The Boston Civic Grand Opera Company, Inc. has just been organized with a capital of \$100,000. It is said that the majority of stock is already subscribed. Plans call for a company of 100 members, including an orchestra of forty, chorus of thirty, ballet of sixteen, and some fifteen principals. It is said that the casts will be made up of "a number of the best known singers in Italy" together with "several prominent American artists." An engagement in its own city is announced for two weeks beginning September 28, after which there are thoughts of visiting the Manhattan Opera House here for another two weeks; also there is mention of Philadelphia, Baltimore, Washington and Pittsburgh. The incorpora-tors, judging by their names, are all Italian-Ameri-cans. The president is described as a dramatic soprano. Perhaps there is an article in the papers of incorporation which requires the president to confine herself to administrative duties and leave the singing to other sopranos. A mixture of female singer and impresario has often been found fatal to an opera company; a prima donna president would seem to be even more dangerous.

Vienna is just now indulging in a heated discussion as to whether Johann Strauss' Die Fledermaus and Der Zigeunerbaron are to be considered as comic operas or operettas. Long articles have been written on the subject by such eminent authorities as Franz Schalk, director of the Vienna Opera, and several Vienna critics and musicologists, but the wise men disagree on the subject. The discussion is by no disagree on the subject. The discussion is by no means merely of an aesthetic nature, but concerns real hard cash. The community of Vienna demands from the state authorities a thirty per cent, tax on the Staatsoper's performances of the two operettas in question-which is the customary luxury tax on operetta receipts-while the state holds that the tax of ten per cent., which rests on operatic and sup-posedly "educational" performances, is quite suffi-cient. The interest of Schalk, as director of the Opera in question, is therefore not quite platonic, and no wonder he considers Die Fledermaus an operetta instead of an opera. The municipal authorities claim that the description of a "comic opera" was applied solely by Gustav Mahler in order to make the two works palatable to the patrons of the then Imperial Court Opera. Strauss himself called them operettas in his original scores. The important question will now be made the subject of a law suit between the municipal and state authorities, respectively.

Die Signale, Berlin, has an article on "Gerbert" M. Johnson, as it calls the Chicago Opera head. Mr. Johnson talked on artistic matters in Paris recently "It was his opinion," says Die Signale, "that the voices of American artists are better and fresher than —— he didn't say what. It was also his opinion that the artistic standard in opera is nowhere so high as in America, and that most of the artists that are winning success in Europe now are Americans. It is really amusing, what comes out of the mouth of an American opera director, and the great public in America believes him too, while over here we merely laugh. Mr. Johnson has the urge, like Gatti-Casazza, the general of the Metropolitan, to emphasize the fact that all the newly engaged members of the Chicago Opera are purely one hundred per cent. Americans. The presssure brought to bear by the American public for the engagement of American artists appears to be very strong indeed. The lucky part of it is that poor opera directors in Europe are thus able to keep the European artists for themselves. But we don't really believe that the directors we have named are in earnest when they make such statements. They come every spring to Europe to engage the best artists they can find for the least money." This is another one of those articles that show why the German is so generally loved throughout the world!

EVOLUTIONARY

The recent celebration of Monkey Week, a week that got far more publicity all over the world than any other that has yet been invented in this land of freaks and weeks, set our minds upon evolution and caused us to ponder our state in the evolutionary scale, musically speaking; and since introspection and occasional self-examination and self-confession are good for the soul we should be grateful to Bryan for furnishing us with the impetus and the sugges-

Just where have we arrived, musically speaking, in the world progress we call evolution?

Interesting question, and one to which the answer is far from sound of sweet music in our ears!

Where are we? How form a judgment? It can only be done by measuring our average output by the yard stick of supply and demand—especially demand.

There is a certain supply for which there is no demand, or very little demand, but it is the mass-demand for which there is a real supply which counts, and upon it we are able to measure what we are. We are what we want.

And when we consider the mass of small music that is issued by the publishers of the U.S. A., we certainly cannot pat ourselves upon self-complacent backs and say to ourselves that we are getting along.
We are not getting along!

The small music that it pays our publishers to publish is small in every particular. It is short, easy, mild.

Were it only jazz we would not protest. Jazz, at least, has vigor. It is live music, music that must hold the attention by reason of the life that is in it.

This other music is not live music. It is weak. I his other music is not live music. It is weak, flabby, soft and small. It comes out of the publishers' mills in the form of dozens—hundreds—of little songs, little piano pieces, things that require no skill to perform, that arouse no depth feeling either in the performer or the listener.

Let us hasten to say that we do not here refer to educational music, which is perfectly legiti-

mate and indispensable.

Nor do we blame the publishers. The publishers must publish what the public demands. And the publisher who publishes what he cannot sell soon ceases to publish at all.

Therefore one need but examine the music

that comes from the printing houses to know that Bryan is right. We have not evoluted. Not to speak of.

While our music is apparently growing, we are getting more symphonies, more concerts, more opera; modernistic societies are holding forth, chamber music festivals are being given, schools are building, foundations are springing up, our public stands so still that it still creates the sort of demand which our composers and our publishers satisfy!

The music is small. Small! That is the only word for it. The feeling that creates it is small, the feeling it satisfies is small.

Our composers say (some of them) that if they write bigger, more difficult, more emotional things, they cannot sell them. It is no doubt true. We do not attempt to place the blame any-where but where it belongs, on the shoulders of the dear unevoluted public. We do not expect the composers or the publishers to be self-sacri-ficing evangelists—though some of them are. We

simply state existing facts as we see them.

And the facts are as here stated. The public that wants anything other than jazz wants small stuff—and there seem to be plenty of composers

in this country to supply it.

The cure? There is none! We can but wait. The future may evolute us towards red-blooded passionate musicianship; it may let us sink back into musical nothingness. Who knows?

Meantime, since mechanical players do not record these small pieces, we may permit our-selves the hope that part of our apparent backwardness is due rather to lack of technic than to flabbiness of taste, and that rapid improve-ment may be hoped for—when the radio craze subsides!

Nikolai Sokoloff was a welcome visitor to the conductor's desk at the Stadium concerts this week. His reception Monday night was most enthusiastic and he garnered applause all through the evening. program was varied and entertaining and the young Cleveland conductor directed with vigor and energy The Philharmonic men took on new life under him.

VARIATIONS

By the Editor-in-Chief

Erudite F. P. A., writing in the New York World of July 5, remarks: "I find, with a slight sinking of the heart, that I am a slave to words. If I don't know everything the characters are saying, I don't like the show. That is why I didn't care about Sarah Bernhardt when I saw her, and why I didn't even go to see Duse. I suppose it's why I don't care whether anything comes of the grand opera in English whether anything comes of the grand opera in English movement.'

We wonder whether F. P. A. ever saw a certain "official" English translation of the Bohême libretto, from which this is the faithful transcript of the love scene in the first act:
Rudolfo (rising)—"A lady?"
Mimi—"I beg—the candle is out—"
Rud.—"So."

Mimi—"Be so kind." Rud.—"Be seated." Mimi—"I need it not."

Rud. (eagerly)-"I beg, come nearer. Are you

Mimi-"Not at all."

Rud.—"You seem pale."
Mimi—"Ah, yes—the stairs."
Rud.—"Her feature! How sad! Are you better?"

Rud.--"It is cold here."

Mimi-"Thanks.

Rud.—"How are you now?"

Mimi-"Thanks.

After some further passionate parley of that

kind, Rudolfo explains who he is): Rud.—Who am 1? Then listen!

And I do what? I write

And I do how live? I live

In these poor halls

Verses do I pen, and Golden songs sing.

Castles in the air build

Feel like unto a millionaire

From my riches oft

Two eyes have come to

Make me poor. Now thou knowest all.

Who I am! Who art thou?" etc.

Is it any wonder that little Mimi fell in love with the imaginative and eloquent Rudolfo after such an overwhelming declaration?

"Finland's greatest man is a musician, Sibelius," says the Toronto Star. How about Nurmi?

We advised a music teacher to exercise during his vacation. "I do," he answered; "I write dun-ning letters all summer to those of my pupils who owe me money from the winter" owe me money from the winter.

There is such a thing as being a liar in conversation, and also in one's compositions.

This hot spell seems to be making some of our correspondents peevish. Here comes "Static," and declares: "The computation is, that one person in ten is feeble-minded. I didn't know there were so many music critics." . . .

The Roosevelt brothers have gone to Thibet to catch an Ovis Poli. Maybe they could find one nearer home in some grand opera company.

The Scopes case is another reason why America is not as musical as it might be,

And speaking of national questions, we practical musical persons are breaking our heads over the matter of how to make symphony orchestras self sustaining, when along comes H. I. Phillips in the Sun, and says that the great American problem is whether to wear golf hose inside or outside of the knickerbockers. knickerbockers. . . .

Our idea of vulgar ostentation is for some great piano technician to convert a rapid passage of single tones into thirds or octaves.

A friend wishes to know whether most modernistic compositions are not "words without music."

M. B. H. adds to hot weather torture by sending this: "Wouldn't it jar you to know that at the Grand Concourse and 168th Street there is a window

sign reading, 'R. Viola, Piano Teacher?' "Not nearly as much as if R. Piano were a viola teacher.

You won't believe it, but it's true. I heard it in an artist's studio last week, a conversation between professional singers. Soprano: "My audience liked Mana-Zucca's Cry of the Woman."

Tenor: "It is a good song. I'm thinking of adding it

1 tenor: "It is a good song. I'm thinking of adding it to my repertoire next winter."

I didn't see the effect on the soprano, as I passed out from astonishment.

Sincerely. Sincerely, CRAIL HOPE.

P. S.-Now, will Mana-Zucca please give a "Cry of

nguish"? "High Mount," Cincinnati, Ohio.

Providence, R. I., July 14, 1925.

Providence, R. I., July 14, 1925.

My dear Variations:
Some time ago you reported an interesting case of megalocephalia or better perhaps, colossal stupidity by reprinting an advertisement of a Western Musician who spoke of himself in most wonderful superlatives.
You know Ben Akiba. The Western "gent" has nothing on a certain savant of the XVIth century who rather humbly speaks of himself. (This translated from German): "If the whole sky were paper, if all the ocean were ink, if all the trees were quills, this would not suffice to enumerate all I know."

How about Heine? Maybe it was here that he got his

ate all I know."

How about Heine? Maybe it was here that he got his glorious phrase in the Declaration (The North Sea) of the pine he would dip deep in Aetna's glowing crater and write upon the darkening dome of heaven, "Agnes, I love

The same to the Musical Courier, from

Yours sincerely, HANS SCHNEIDER. * * *

Berthold Neuer, outward bound aboard the Belgenland, also jeers at us with this marine message: "So far the ocean is as smooth as the lake in Central Park. I feel I am not getting my money's worth. What shall I do? Rock the boat?"

The philosopher says: "The greatest men are those who have cut their way to success through diffi-

those who have cut their way to success through diffi-culties." Artur Bodanzky should take the hint, and do something to the overlong Meistersinger and Götterdämmerung scores.

The other evening, funny Frank Sullivan, of The World, went to the Stadium concert, and next morning wrote his remarkable impressions of what he saw and heard. The Philharmonic violinists were the objects of his greatest concern and of them he had this to say:

I don't like the seats they give the violinists. They are right down front, where the conductor can see whether they have spots on their vests. They can't get away with a thing. If the fellows in the back of the orchestra, like the flute players and the drums, want a chaw of tobacco they can dodge behind their instruments and take a chew, as the Justices of the United States Supreme Court are said to do. I never saw such beaten creatures as the violins appear to be. You can't tell one from the other. They all play exactly the same notes, in exactly the same time, and the bows go up and down with ever lasting precision and monotony. The violins are the Tiller girls of the symphony world.

I'm going to write a short story about a violinist in a symphony orchestra. This violinist has been playing for years in a symphony orchestra, never missing a beat and always sliding his bow up and down, exactly in line with all the other bows. The eternal monotony of it so palls upon him that one day he gets kind of crazy, and right in the middle of an important passage he throws life, happiness and reputation to the winds and deliberately slides his bow DOWN whenever the others are sliding their bows UP. Then he shoots the Board of Managers and commits suicide.

The world is moving fairly smoothly again, for the Bible has been vindicated in Dayton, Tenn. After all, evolution is not a complete success, for while the Turks now are doffing their traditional fez and wearing straw hats, on the other hand there is no present sign that the paid claque at the Metropolitan Opera House ever will be discontinued.

And to continue with the foregoing thought, The Times asks: "Man's Brains—Are They Growing Bigger and Better?" Look at some of the modernist compositions.

. . .

The writers have their Hall of Fame, and now comes J. P. F. with a suggestion for the musical great ones. He writes: "Why not a HAUL of Fame for the tonal brethren, and start it off with Paderewski, Sousa, Heifetz, Galli-Curci, Patti, Melba, Kreisler, Irving Berlin, John McCormack, Johann and Richard Strauss, Massenet, Elman, Hempel, Hofmann, Caruso, and the rest of those whose musical notes transformed themselves into bank notes?" 號 號 號

The London Times, with perspicuity amounting absolutely to genius, easily solves one of the world's

greatest problems. Our London contemporary de-clares: "If we want to establish opera as a permato pool resources and co-ordinate efforts more

It is a familiar saying that Central Park constitutes the lungs of our city, and at one of the recent band concerts there, a particularly vociferous cornet solo confirmed the definition.

Edwina Davis, always a welcome contributor, sends this:

sends this:

Why fade at forty? In fact, why fade at all?
No reason in the world, says Ernest Hutcheson.
True, Mr. Hutcheson is noted principally as a concert pianist, but from this article it will be gleaned that he is something of a scientist as well, though as such not yet recognized by the world at large.

In a nutshell, Mr. Hutcheson would carry musical therapy a semitone farther, and invade the domain hitherto reserved for the beauty specialist and the hair restorer. He would present to us a theory of youth for the aging through the application of purely atonal music on the aural nerves. The more awful the chord, the better the result, he avers.

"One would need here," he explained, "a musical idiom that incontinently ignored the old melismas." As he explained it, it would be folly to look for renewed vigor in a bald head through the application of Mendelssohn's Spring Song, or the limbering of stiff knee-joints through listening to a performance of Dvorak's Humoresque. These pieces might be all right for certain phases of incipient melancholy or flatfoot, he said, but they would be entirely inadequate to rouse the slothful hair to active life or give to limbs their one-time scherzando fleetness.

"No, consonantal counterpoint would mean next to nothing in such cases. It would take the insidious bite of modern

in socher and to deteres.

"No, consonantal counterpoint would mean next to nothing in such cases. It would take the insidious bite of modern dissonances—in short, a complete reversal of the old tonal sense, to stimulate the secretions of the endocrine—or duct-less—glands."

Under this treatment, Mr. Hutcheson holds out the glittering prospect of old age dissolving like income before the tax, while the sad refrain of falling hair and fading face will be turned into the melody of exultant youth,

Mr. Hutcheson was led to entertain this remarkable theory through observing the effect of an ultra-modern chord of Darius Milhaud on the bald head of a man who sat in front of him at a concert.

The chord, as he remembers it, was a B minor triad superposed on a triad in E flat major, and embellished with four appoggiaturas. As Mr. Hutcheson sat listening with idle eye, he happened to let his glance linger upon the generous expanse of rose-tinted cranium in front of him. Suddenly he saw rise in serried rows upon its vacant surface tiny specks of goose-flesh. Transfixed, Mr. Hutcheson watched this phenomenon, expecting each moment to see the burgeoning of new life from each capillary cell.

Alas! Just then the music stopped. But the thought continued in Mr. Hutcheson's mind—surely, a scalp like that is not dead, but sleepeth. If one ultra-modern chord could raise goose-flesh, what would be the result of one hundred ultra-modern chords, if scientifically applied? Could it be possible that after all there is a hidden virtue in the music of Satie, Honegger, Schönberg, Stravinsky, et al, which would cause a desert waste to bloom again?

"Henselt's Si Oiseau l'etais would not be so

"Henselt's Si Oiseau J'etais would not be so difficult, if it were a one-way crossing," communicates Xonata, and adds: "Of course only pianists will understand my malicious pleasantry. In the same breath I might say, too, that when I hear certain lady amateur pianists play, I am reminded of the other famous traffic direction, 'Stop and Go.'"

. . Beginning August 15, there is to be a Mozart Festival in Baden Baden. What place more appropriate for the singing of Batti Batti?

M M M And then there is the (August 1 to September 9) Wagner Festival in Munich, with the Götter-dämmerung ceremony of passing around the bier. . . .

At the recent Stadium production of Beethoven's Ninth Symphony, the lights suddenly went out. Even before that, however, many of the listeners were in the dark.

. . .

Erik Satie, the French composer who died recently, was noted for his sense of humor, which caused him to write compositions about lobsters, turnips, and other animals and articles of diet. To our mind, one of his serious utterances is his fun-niest. He advised French composers to return "to the truly Gallic style of Couperin and Rameau.

Organists are to convene in Cleveland, O., August 4 to 7. One of the first things for them to decide is what should be done to those movie organists who use instruments that play tunes on electric bells placed all over the house.

The symphony has won out over the oyster, for now only the latter is taboo in the summer months.

M M M The Tribune speaks of a new book as "the reflections of a great journalist." It is not true. We have published no volume of our memoirs.

LEONARD LIEBLING.

CASELLA AGAIN

Alfredo Casella is not happy because our Milan correspondent, Antonio Bassi, implied that Mr. Casella's ballet, Il Convento Veneziano, was not as much of a success at La Scala last winter as some other things. Mr. Casella wrote us a letter objecting to his report, to which Mr. Bassi wrote a reply. Now Mr. Casella comes back with the following, dated from his home, Via Ennio Quirino Visconti, 11, Rome, on the Fourth of July:

To the Musical Courier:

To the Musical Courier:

I find myself, to my great regret, obliged to pay attention once more to Antonio Bassi, following the letter published in your issue of June 18.

I permit myself before everything else to reply to your correspondent that his justifications did not at all repose—as he would have you believe—on facts, but, as in his first report, on an interpretation absolutely mendacious and in bad faith of the appearances of fact, appearances which a correspondent who was loyal, competent and a good countryman, would have presented to you in entirely another fashion.

Whatever the embarrassed explanations which Mr. Bassi was able to invent to exonerate himself, it is nevertheless established, (a) that he wrote that my ballet, the II Convento Venezano, had made a fiasco at La Scala, what, without a doubt would have been entirely sympathetic to the wishes of Mr. Bassi, as of many of my other Milan "friends," but which does not correspond with the reality; (b) that the music of the said ballet was "Russe-futuriste" (sic), which is simply stupid; (c) that he has knowingly omitted to say in his criticism that this ballet was a work of my youth and not a recent composition.

Mr. Bassi very amiably offers to produce certain criticisms from the Milan daily papers which he says are much more adverse than his own notice. That is true, but permit me to say to him that it would be better to model his poor opinions on musical criticism on a type of music critics who are more authoritative and competent than those who dishonor most of the Milan papers.

I will add also that I consider the incident closed as far as I am concerned. Whatever the embarrassed explanations which Mr. Bassi

Accept my thanks and the assurance of my best senti-

(Translated from French)

(Signed) CASELLA.

We are, of course, glad to print Mr. Casella's letter. At the same time we are obliged to come to Mr. Bassi's defense. In the first place, we object Mr. Casella's charge that the Bassi article was either mendacious or in bad faith. Here it is:

The story of this comedy, by J. L. Vandoyer, is very heavy and of small interest. The music by Casella is likewise heavy and does not give opportunity to either the dancers or the mimics to attract the interest of the audience. The school of the music is Russian futuristic. With the ex-The school of the music is Russian futuristic. With the ex-ception of a few gavotte and minuet movements it is cer-tainly not suitable for ballet. Had it not been for the mar-velous staging of the last act (scenery by Rovescalli and Santoni), representing a magnificent large ballroom open-ing on the Venetian Iagoon, brilliantly lighted for a night carnival, with the arrival in gondolas of about 300 masquer-aders, and the wonderful coloring and fantastic designs of the gorgeous costumes by Caramba, it would have been a aders, and the wonderful coloring and fantastic designs of the gorgeous costumes by Caramba, it would have been a complete failure. The dancers and mimics did all that was possible, especially Cia Fornaroli, who is always a dainty and graceful danseuse. Not even the ability of Maestro Panizza could bring out more than was written. At the end of the ballet there were two feeble calls for the appearance of composer, maestro and artists, with some oppositions.

It strikes us that this is very mild criticism indeed. Nowhere does Mr. Bassi indicate that the ballet was a fiasco. The heading over the paragraph in the Milan letter, "Casella Ballet Coolly Received" was put on in this office, as was the headline of the whole letter, "Casella's New Ballet Fails to Arouse En-thusiasm." There is much difference between these statements and stating that the ballet was a fiasco. Mr. Bassi in his reply to Mr. Casella's first com-plaint to this paper was very exact. Here are the three principal paragraphs from it:

three principal paragraphs from it:

1. I did not forget, as he claims, to state that the ballet was written thirteen years ago. The posters described it as "Nuovissima" (literally, "the very newest"), so I could hardly be expected to know that it had already nearly attained its majority.

2. It is true that the ballet was presented eight times, as many times as attained by any other Italian work at La Scala this season, but this was owing to the fact that it was a double bill with the popular Humperdinck opera, Haensel and Gretel, one of the hits of the season. It is a fact that after the first performance most of the subscribers and many others left the theater at the end of the opera, repeatedly leaving only a half-filled house for the ballet.

3. It is also a matter of fact that at the end of the

3. It is also a matter of fact that at the end of the opening performance artists and composers were called back only twice, this by rather faint-hearted applause, mingled with a certain amount of hisses.

These Mr. Bassi calls statements of facts and Mr. Casella denies none of them. Again, Mr. Casella admits that practically all the Milan papers treated the ballet to much worse criticism than Mr. Bassi Without doubt the whole thing arises from the fact that Mr. Casella's critics, brought up from childhood to witness the gorgeous spectacles in the classic ballet style that are regularly presented at La Scala, have very different ideas of what a ballet should be from Mr. Casella's own.

We know Mr. Casella personally and like him for a charming gentleman. Some of his music we are fond of, but in submitting his works to public performance he challenges criticism and we doubt very

much if he will get anywhere by calling the critics names, and accusing them of bad faith and lack of patriotism (what the dickens has patriotism to do with music anyway?) whenever they disagree with him. Mr. Casella says that his end of the matter

So is ours.

MEMORIAL FUND FOR SCHARWENKA

A movement is under way to mark the grave of the late Prof. Xaver Scharwenka with a memorial. Since the passing of Leschetizky, Scharwenka was considered the dean of eminent piano teachers. Having been a member of Theodor Kullak's last and famous class, which included Moszkowski, Nicodé, Sternberg, Sherwood, George and Saul Liebling, and other later well known artists Scharwenka early stepped into his master's shoes as a piano pedagogue. Mary Isabel Kelly, of 3166 Seventeenth St., Washington, D. C., who has been appointed treasurer of the Scharwenka Memorial Fund in this country, gives out the appended information: "Prof. Schar-wenka's many pupils and friends in all lands will be given an opportunity to participate in the proposed testimonial; and no one need hesitate because of in-ability to send a large amount, for it is not the size of the gift but the loving thought which marks the tribute. Co-operating in other countries are Mrs. Altschuler, England; Countess Teleki, Roumania; tribute. Frl. Glaser, Holland; Miss Rabinowitch, Russia; and Frl. Pedersen, Norway and Sweden. Contributions may be sent to Miss Kelly, or to the general treasurer, His Excelleny Vice-Admiral Winkler, treasurer, His Excelleny Vice-Admiral Winkler, Saarow, Mark, Germany. Among those who have already responded are W. O. Forsyth, Toronto, Can., and Mrs. Carl Fischer, New York, friends of the master, as also a number of pupils. Prompt consideration by those interested will be much appre-

Carl V. Lachmund, also a Scharwenka pupil, and Miss Kelly publish this list of Scharwenka pupils now in America: Edwin Klare, Boston; Carl now in America: Edwin Klare, Boston; Carl V. Lachmund, Frederic W. Riesberg, Albert M. Bagby, John W. Erb, Hella Seydell, Mrs. Ella Backus-Behr, Edith Clover, New York; Mrs. Minnie Coones Freeman, Upper Montclair, N. J.; Mrs. Jean Mahan Plank, Mrs. Ludwig H. Aberle, Mrs. Hedwig Sperco, Chicago; Mrs. J. J. Seaver, Cleveland, Ohio; Mrs. Byrd Jourdan Boone, St. Louis, Mo.; Mrs. Schilek Kull, Omaba, Nak, Mass, Laghel Mrs. Sadilek-Kyhl, Omaha, Neb.; Mary Isabel Kelly, Washington, D. C.; Mrs. Edna Gockel-Gussen, Birmingham, Ala.; Mrs. William Crumpton, Meridian, Miss.; Mrs. Suzanne Passmore, Manhattan, Kansas; Dorothy Holmes, St. Paul, Minn.; Mrs. Robert E. McClure, Mildred Law, Dayton, Ohio; Gordon Soule, Portland, Oregon.

Also a partial list of pupils who studied with Prof. Scharwenka in his summer class at the Chicago College of Music last years. Carald M. Stelee.

cago College of Music last year: Gerald M. Stokes, Max Kozminski, New York; Frank Earnest, Illinois; Maria Caveney, Pennsylvania; Ruth S. Johnston, Eleanor Sink, Arkansas; Domitila Rocha, Mexico; Barbara J. Rudisill, South Carolina; G. C. Ringgenberg, Michigan; Florence B. Johnson, Hono-lulu; Carl R. Youngdahl, South Dakota; William F. Harrison, Utah; Esther L. Olson, Pennsylvania; Almeda Taylor, Virginia Jones, Kentucky; Irma G. Conine, Alabama; Della Tully Matthews, Charles D. Hahn, Oklahoma; William R. Longstreet; Edna F. Day, Ohio; Lucille Strayhorn, Texas; Ruth McKean, Mississippi; Dorothy F. Cohen, Iowa; Gustav Dunkelnerger, Oregon; H. Kathleen Maffat, Manitoba, Canada; Sister Clara Flomia; Sister M. Anas-Goulet, Sister John Joseph, Missouri; Sister Anna Goulet, Sister Carmelita Morrissey, Minnesota; Sister Carmelita Inigley, Sister Regina Kirwan, Pennsylvania; Sister Mary Cohemba Contey, Sister Ellen Joseph Lavin, Illinois.

A READY TENOR

Barron Berthald, director of the operatic department of the Peabody Institute of Baltimore for the last nine years, died recently in that city. He was German born but came to this country when only eighteen years of age. Berthald leaped into fame in Boston by singing the role of Lohengrin for the Damrosch Grand Opera Company on a half hour's notice. At the time he was singing Bonnie Prince Charlie in the Castle Square Theater and the Damrosch Core Court Castle Square Theater and the Damrosch Core Court Castle Square Theater and the Damrosch Court Castle Square Theater and the Damrosch Court Castle Square Theater and the Damrosch Castle Square Theater rosch Opera Company was giving a season at the Boston Theater. The night of Lohengrin the Damrosch tenor became suddenly incapacitated. A vast audience had assembled and the managers were about to announce the inability to present the favorite Wag-ner opera when some one thought of Mr. Berthald. A cab was dispatched for him along with two persuasive Damrosch representatives, and in less than a half hour he had discarded the kilts of Bonnie Prince Charlie for a suit of shining armor, and without re-

hearsal and for the first time in half a dozen years he sang the part of the knight of the Swan in such an authoritative manner that immediately after the performance he was signed up for the following seaon by the Damrosch company as its leading tenor. His success was instantaneous and at once his operatic status in this country was assured. This spectacular musical incident was telegraphed all over the world and was likewise the subject of comment in various magazines

Later he toured the country with Mme. Nordica, sang at Covent Garden, London, with the Carl Rosa Opera Company, was leading tenor in several of the important German opera houses, and made an opera-tic tour of Australia and New Zealand. He taught Paris for a while and then in 1916 came to the Peabody Institute.

THE FIRST ENGLISH OPERA

R. D. Burchard, president of John Church Company, called our attention to an interesting article entitled John Barnett, Musician, by Henry M. Rogers, which appeared in the Harvard Graduates' Magazine for June, 1925. Mr. Rogers, who is Mr. Barnett's son-in-law, gives some interesting details of the long life of a man who was well known as a composer in his day.

John Barnett, an Englishman (1802-1890), had the unique experience as a youngster of twelve of being on the stage when Edmund Kean made his London debut as Shylock, and as Mr. Rogers phrases it, "created a new epoch in dramatic characteriza-tion." Taking up music professionally as a boy soprano he later on studied seriously, among his in-structors being Ferdinand Ries, Beethoven's favorite pupil, and Kalkbrenner. He began to write songs. The Light Guitar, a great favorite in its day, first brought him general public attention. Not a Drum Was Heard was another great success.

"Many songs followed in rapid succession, one after an-"Many songs followed in rapid succession, one after another, rivaling each other in popularity. He was prolific in production, though it was said that his publishers grumbled because he could not produce a piece every hour of the day. During his life he is said to have composed upwards of two thousand songs."

It is, however, as a composer of opera that he still claims attention. Mr. Rogers says he was referred to as "the father of English opera.

to as "the father of English opera."

"Up to this time English opera, so-called, had been merely drama interspersed with musical snatches, serving only to impede the action of the piece. Mr. Barnett now determined to reform this altogether and set himself seriously to work to write and to produce a real English opera entirely independent of the traditional mode of the day, which to his mind was inadequate, unoriginal and absolutely inartistic. A libretto was written for him by J. Thackeray (the cousin of William Makepeace Thackeray), and on the evening of Monday, August 25, 1834, as appears by the original play bill, at the New Theater Royal, Lyceum and English Opera House, was 'produced for the first time the new grand opera called The Mountain Sylph, the overture and music entirely new, composed by Mr. John Barnett.' The success of this opera was immediate and was hailed as a new and welcome departure from the conventional English opera. Its first run was phenomenal—a hundred performances or more. The Mountain Sylph may be justly said to have been the first of the strictly so-called English operas, and it's composer has the indisputable claim to be considered the father of original and connected lyrical works in England. It may be interesting to add that cordial marks of approval were tendered to him by the Queen, who was present on the first night and also on the one hundredth night."

Just as interesting is Mr. Barnett's own descrip-

Just as interesting is Mr. Barnett's own description of operatic conditions then prevailing:

"The singers of the chorus were, according to ancient traditions, in the habit of standing on the stage like statues, stolid and motionless, satisfied with merely grunting their respective parts. 'You must suit your action to your words,' shouted Mr. Barnett at them. 'Don't you see that you've got before you a witch, and that you want to drive her away?' Yes, but what are we to do?' was the answer. 'Do? What would you do if a fellow came into your house against your will, and refused to go out of it?' 'Why, we should turn the rascal out, of course!' 'Well, then turn her out, that is all I require you to do.' Taking upon himself in this wise the dual functions of composer and stage manager, Mr. Barnett succeeded in revolutionizing the absurd customs of the past, and surprised the English public with a performance at once novel and greatly attractive."

Two other operas followed, Fair Rosamund and Farinelli, both of them attaining success but nothing equal to that of The Mountain Sylph.

The article is interesting in recalling to mind one who, if it is true (as Mr. Rogers seems to prove) that he wrote the first real opera in English, certainly deserves a niche in the musical histories

NOT IN NEW YORK

The London Morning Post, writing with reference to a London concert of American jazz, says: "What-ever views one may hold about syncopated music, there is no question that it can produce a smarter and more elegantly dressed audience than any symphony concert." That may be true in London. It is certainly not true in New York.

TUNING-IN WITH EUROPE

It seems that Ernest Newman, in his latest book, A Music Critic's Holiday (which I hope to review by and by), tries to make out a case for the contemporary critic's judgment of musical composition. maintains that no great music has failed to be under-stood by the élite of the musical world and attacks George Bernard Shaw for perpetuating the "legend"

of Wagner's detractors.

With a curious timeliness there appears in the Signale für die musikalische Welt an article on Richard Wagner in the mirror of contemporary criticism. Quoting from documents, the author, Prof. Max Chop, cites a few gems that ought to turn even an Ernest Newman against his profession. Thirteen years after hearing the Flying Dutchman, Hanslick speaks of the "poverty of his (Wagner's) invention and dilettantism of his method," of the "wooden pathos" which "battles with the waves of triviality breaking in from all sides." Schumann's Neue Zoitscheift ("an Marilla statement of the statement o Zeitschrift für Musik, reviewing Tannhäuser in 1861, says: "Sometimes indeed one believes it necessary to look for something behind these superficialities, but one is soon convinced that there is nothing behind them."

Moritz Hauptmann, Leipsic pedagogue and certainly one of the "élite," said: "I don't believe that one piece among Wagner's compositions will outlive him". In 1846 Mendelssohn performed the Tanaone piece among Wagner's compositions will outlive him." In 1846 Mendelssohn performed the Tannhäuser overture "as a warning example of how not to compose and orchestrate." Did Mendelssohn not belong to the élite of his time? And Fétis in Paris said of the same overture that "it begins with a poverty-stricken chorale, most badly harmonized, and this chorale is the only trace of a melody in the whole work!"

English critics like John Hullah and Chorley were even more violent in their denunciation. Hullah, even more violent in their denunciation. Hullah, for instance, called Lobengrin the "opera without music." Chop cites men like Robert Franz (who used to make the sign of a cross when the bad man was mentioned), Engel, Otto Jahn, Ludwig Speidel (who called the Lohengrin overture a "box filled with June bugs"), Heinrich Dorn, Robert Lienan—all belonging to the musical élite of this time—and many more who yied with each other in the many, many more who vied with each other in the violence of their epithets. That is not "legend," but

But not only Wagner was the victim of contemporary opinion. One need only go to the files of old newspapers in the Vienna Library to find almost the identical phrases used against Beethoven that are now applied to Schönberg. When the Eroica was first performed in Berlin it was dismissed with a few words about its length, difficulty and the "wild, unordered imagination" of its composer; while a new symphony of Anton Eberl was showered with demonstrative praise. And who was Eberl? Undoubtedly one of the musical élite!

One of the most serious problems confronting the executive musician on both continents is that of the radio. In America the conflict between the managers and the radio corporations is bound to reach the boiling point sooner or later, though in England the comparatively good fees paid by the Broadcasting Company have propitiated the artist for the time. In Germany, where as in England the radio company is the purveyor of a state monopoly, there has just been a preliminary skirmish in the courts which, having been decided in favor of the concert artists, officially sanctions the anti-radio propaganda instigated by their organization.

It is interesting to note that the judge in the case, which establishes a precedent, held:

(a) that the advertising value of broadcast-

ing to the artists was less than the damage inflicted upon them by alienating concert patron-

(b) that the artist is essential to the radio, but not the radio to the artist. And yet there are artists who . . * * *

Poor Franz Schubert! Can't make it right for anybody. Half the world complains about his "heavenly" lengths, and now the bishop of Linz considers his G major mass too—sensuous. Maybe the bishop would be interested in a little Stravinsky?

Les Fâcheux (music by Auric, décors by Braque), according to Mr. Diaghileff, represents "the highest development of modern French music and painting." This confirms one of our worst fears.

London critics complain about the poor conducting at Covent Garden, by Italians. Paris critics burst into praises of the good conducting at the Opera, by an Englishman, Albert Coates. It's a queer world!

WHO WERNER WOLFF IS

WHO WERNER WOLFF IS

Undoubtedly one of the most significant and interesting of present-day German conductors, and at the same time one of the most prominent champions of the younger generation, is Werner Wolff, conductor of the Hamburg Opera House, and of widespread reputation in the concert world. Werner Wolff comes of a musical Berlin family, and was born in that city on October 2, 1883. Even in his early childhood he displayed unusual musical gifts, which led his parents to begin his musical education at the early age of seven by having him taught the violin. As chance would have it, Hans von Bülow, a frequent visitor at his father's house, was present at the boy's first lesson. The interest that the celebrated pianist and conductor took in Wolff's progress is shown by a letter of his addressed to the boy, published in the seventh volume of von Bülow's collected letters.

After leaving school Wolff was sent to study law at the universities of Freiburg and Berlin. He passed his examinations, but instead of embarking upon a legal career re-



WERNER WOLFF

with his law studies he had given much time to musical pursuits and had laid the foundations of a solid musical culture which he was now to complete at the Leipsic Conservatory, where Wolff was one of the few to be admitted to Arthur Nikisch's conducting class.

In addition he studied harmony, counterpoint, form, etc., with Klatte and Humperdinck. Several of Wolff's compositions were performed in Berlin with great success and attracted the attention of influential musical circles.

As conductor, Wolff started on a brilliant career with the Vienna Volksoper. Later he went to Prague, to the most celebrated director of his time. Angelo Neumann, under whom Nikisch, Mahler, Blech, Klemperer, Bodanzky, and other eminent conductors also began their careers. For eight years Werner Wolff has been conductor of the Hamburg Opera. There he has gained an enviable reputation for his rendering of the operas of Mozart, into the secrets of whose style he has penetrated perhaps more deeply than any other conductor of today except Bruno Walter, and those of Verdi, to whom he is very strongly attached.

Wolff has always shown great interest in the propagation of Italian music, and by his very keen sense of style and his artistic temperament combined with a rare intelligence, he is adapted as are few other German conductors to the interpretation of the music of the south.

But as a conductor of Wagnerian music-drama also he performs miracles, and The Flying Dutchman or Tristan under his direction belongs to the order of unforgetable experiences. Averse from all exaggeration and sensationalism, his conducting aims first of all at clearly bringing out and emphasizing the underlying idea of the work that is being played.

Wolff's greatest importance, however, is as champion of contemperate music of which himself a composer he is

ism, his conducting aims first of all at clearly bringing out and emphasizing the underlying idea of the work that is being played.

Wolff's greatest importance, however, is as champion of contemporary music, of which, himself a composer, he is an enthusiastic propagandist. His skill in the discovery of new genius does not, however, suddenly fail him—like that of many other artists—at the political frontier. Wherever he may scent and track down something of importance, whether it be in Scandinavia, America or Russia, thither he will fling himself, heart and soul. Quite recently, for example, he gave Ottorino Respighi's opera, Belfagor, its first German performance, and has thus gained new honor by the dissemination of Italian music in Germany. The triumph which the Hamburg performance of this opera, to which the Berlin press also sent its representative, brought both to composer and conductor was due not least to the latter's uncommonly subtle rendering.

In the concert hall Wolff's individuality stands out with almost greater vividness than in the theater. For years he has been one of the most popular of German concert conductors, and besides the subscription concerts which he directs regularly in Hamburg, he has conducted with great success many concerts in Berlin, Munich, Prague, Vienna and other music centers.

His fame has even spread abroad, and he has been invited as guest conductor to Holland and Spain, being received everywhere with enthusiasm both by press and public. In the concert hall also Wolff has been preeminently a champion of modern music. Busoni, Schreker, Respighi

and many others have received through him their first performances in the concert halls of Hamburg. To hear even a Bruckner symphony performed under Wolff's direction is a great and unforgetable event.

The great esteem in which Wolff is held in Germany was demonstrated by his choice as conductor at the concert in memory of Arthur Nikisch, which took place in Hamburg, and by his being immediately afterwards entrusted with the direction of a Philharmonic concert in Berlin. Among the soloists who have performed at his concerts are many of Europe's most celebrated artists, such as Sigrid Onegin, Maria Ivogun, Arthur Schnabel, Vera Schapira, Friedberg and Busoni, whose last public appearance in Germany before his untimely death was at a subscription concert conducted by Wolff.

In addition to his conducting, Wolff, who is a man of wide general culture, displays great activity as a composer, as a writer on music and as a teacher. He is an authority upon Bach and Mozart, and his library, containing, besides the complete works of Bach, an almost exhaustive collection of operas, oratorios and songs, is a remarkable one. Of his compositions, which have attained widespread recognition and are often performed in Germany, a number of songs and pianoforte works and a choral work, Ave Maria, have been published up to the present.

have been published up to the present.

DETROIT FREE SYMPHONY CONCERTS WARMLY PRAISED

DETROIT FREE SYMPHONY
CONCERTS WARMLY PRAISED

Detroit, Mich., July 15.—Great satisfaction filled the hearts of those who have given time and substance for the free symphony concerts at Belle Isle Park, when on the evening of July 12 a vast concourse of people gathered to hear the opening of the municipal series of forty-two concerts, to be given every evening for six weeks. The crowd was estimated at double the seating capacity. The 2,500 seats provided were filled two hours before the opening, the crowd far exceeding all expectations.

Congratulations were poured upon Mayor Smith who proposed the concerts; William H. Murphy, president of the Symphony Society and treasurer of the subscription fund, which is paying for the shell in which the orchestra plays; Victor Kolar who prepared the excellent programs; Park Commissioner Busch, who has co-operated in every way; Messrs. Crane, Kiehler and Dore, who designed the shell, and Frank Farrington who built it.

The fifty-four men from the Detroit Symphony, under the magnetic baton of Victor Kolar, gave a splendid account of themselves. The program was suited to all tastes. It opened with Victor Herbert's march, World's Progress. Other numbers were overture to The Mastersingers, Wagner; Sylvania Ballet Suite; Bach air for G string; Dance of the Hours from La Gioconda; Roses from the South, Strauss; three dances from Henry VIII; selections from Mlle. Modiste, Herbert; Neapolitan Scenes, Massenet, and, for an encore at the close, Herbert's Bagdad March.

Some changes in the arrangement of the orchestra have been suggested, because of the resonance of the walls of the shell, and as soon as possible the seating capacity for the audience will be increased.

Second Concert

For Monday's program the seats were comfortably filled before the concert began and, after the first three num-

SECOND CONCERT

For Monday's program the seats were comfortably filled before the concert began and, after the first three numbers, benches were placed along the canal. The program met with the great favor of the audience, and included Marche Militaire, Schubert; overture to Rienzi, Wagner; The Story of the Calendar Prince, Rimsky-Korsakoff, and others of similar interest. Shortly before the concert Mr. Kolar received a radiogram of congratulations from Ossip Gabrilowitsch.

So another forward step has been taken in the musical life of the city by the men who made possible, in the first place, the Detroit Symphony Orchestra and its fine hall; and who have succeeded in bringing to this city the finest music, played by a finely equipped orchestra under splendid leadership. Thus far the out of door concert experiment is a big success and the public will decide whether such concerts will become a permanent institution.

J. M. S.

Goldman Band Concerts

Goldman Band Concerts

Huge audiences as usual heard Edwin Franko Goldman and his band on the campus of New York University during the sixth week of the series, from July 20 to 26 inclusive. Not only has Mr. Goldman's popularity increased through the presentation of unusually fine programs, consisting of standard works by old and modern composers, but he has also delighted his listeners by playing compositions of his own (always by special request) at almost every concert.

On Monday, July 20, his program was a miscellaneous one, with Waino Kauppi as soloist. A grand opera program was rendered on Wednesday, the soloist on this occasion being Helena Marsh. A Mendelssohn program was featured with Waino Kauppi as soloist on July 24. The next night a miscellaneous program was offered with Viola Scherer as soloist, and on July 26 a miscellaneous program with Waino Kauppi as soloist.

Edwin Franko Goldman's new march, On the Campus, dedicated to Chancellor Brown, the trustees, faculty and students of the New York University, was played for the first time on July 22 as an added number.

An Enthusiastic Music Dealer

An Enthusiastic Music Dealer

A leading music dealer of the West has written the following letter to the publishers, White-Smith Co., with reference to their celebrated song, Not Understood. The letter in part is as follows: "I gave a copy of your wonderful song, Not Understood, to our Methodist minister here and told him that if he would preach a sermon on it I would bring my family to hear him. He did so, and his congregation said it was the best sermon he had ever given. This poem wou'd almost convert the world." This is really an extraordinary letter from one who undoubtedly is in intimate touch with all of the best songs that are written during the season.

Russian Symphonic Choir Engages Steschenko

Mr. Kibalchich, conductor of the Russian Symphonic Choir, has engaged Ivan Steschenko, basso, as soloist with his organization next year. Mr. Steschenko has been a member of the Chicago Opera and has sung at La Scala in Milan and throughout Europe. He will prove a valuable member of the Choir and Mr. Kibalchich has arranged a number of basso solos for him with choir accompaniment.

Mrs. Herman Devries' Professional Students Make Good

Make Good

Helen Freund, coloratura soprano of the Chicago Civic and Ravinia Opera companies, a very talented professional student from the class of Mrs. Herman Devries, made a hit all her own at her debut at Ravinia recently as The Doll in The Tales of Hoffman. The critics on the Chicago dailies were unanimous in their praise, giving the young soprano the headlines and commending her for the admirable manner in which she voiced the role and her ability as an actress. Miss Freund gives all credit for her success to her mentor, Mrs. Devries.

Devries.

On July 20, Miss Freund sang at the regular Monday night symphony concert at Ravinia under Eric Delamarter. Her success was so pronounced that she had to add several encores, and again the press was unanimous in praising her

work.

Two other pupils of Mrs. Devries—Helen Derzbach and Edith Orens, who sang last winter with the Chicago Opera Company at the Auditorium the leading parts of Hansel and Gretel—were chosen to sing the same roles when Hansel and Gretel was given on July 19 in St. Louis, Mo. Reviewing the performance, Richard Spamer, critic of the St. Louis Globe Democrat, wrote the following eulogy for the young ladies on July 22: "Edith Orens is a more than clever Hansel, and a sweeter Gretel than Helen Derzbach would be hard to find."

Blanche Furth Ullman, music editor of the St. Louis St.

Blanche Furth Ullman, music editor of the St. Louis Star, said: "Helen Derzbach, the irresistible Gretel, and Edith Orens, the dauntless Hansel, two Chicago girls, who have created a sensation in their home city, sang and acted charmingly."

During the past season Mrs. Devries presented, besides these three young ladies, several other students in the professional field, several in debuts on the concert platform, and still others in recitals of their own presented by leading

Palmer Christian Holds Audience on Hot Night

When an audience numbering over two thousand gathers on a July evening to hear an organ recital and sits spell-bound throughout, it is proof that the performer has solved at least some of the problems that confront many recitalists

of today.

Such an audience greeted Palmer Christian when he gave his mid-summer recital at the University of Michigan on July 8. Playing with the ease that comes to those who do not have to have their scores before them, Mr. Christian had ample opportunity to display that flexibility of color and rhythm and rare understanding of each composition that are always features of his playing.

With a program varied, interesting and inspiring, it is not strange that the recital was considered the most successful

ERNÖ BALOGH COMPOSER-PIANIST-COACH

Accompanist, Fritz Kreisler European Tour, 1923; Erlka Morini, American Tour, 1924; also Maria Ivogün, Melanie Kurt, Hermann Jadlowker, etc., etc.

STUDIO: 120 East 37th Street, New York. 7792 Caledonia

of the local season. A visiting organist expressed his enthusiasm for the program thus: "I was held on the edge of my seat, not so much by the dazzling technic as by the remarkably interesting interpretations."

Mr. Christian's other summer appearances include a recital at the Illinois State Normal University, Normal, Ill.; a paper on the development of music for organ and orchestra (playing illustrations) for the National Association of Organists' convention in Cleveland, August 5, and four recitals for the Lake Placid Club during the latter part of August.

recitals for the Lake Placid Club during the latter part of August.

Mr. and Mrs. Christian will motor east August 1 at the close of the summer session in Ann Arbor, Mich., and expect to remain in New England until late in September.

Smith Sings with "Consummate Artistry"

Ethelynde Smith was so well received when she sang recently at Mt. St. Joseph College, Dubuque, Iowa, that she had to repeat two of her programmed numbers and give four encores. The critics said that it was an artistic recital and that the audience was appreciative and enthusiastic. According to the Dubuque Times-Journal, "Her pleasing personality added to the effectiveness of her selections, which, rendered with consummate artistry, held her audience from the beginning to the end of the program. Her rich flowing tones, with their clarity and sweetness, were fascinating and her enunciation perfect."

A Surprise Party for Miss Lilly

A Surprise Party for Miss Lilly
On July 15, Oscar Saenger and fifteen of the pupils in his
Chicago Summer School gave a surprise party at the Hotel
Belden to L. Lilly, for many years Mr. Saenger's secretary,
in honor of her birthday. Dinner was served in one of the
ballrooms, the feature being a large birthday cake with one
lone candle on it. Mr. Saenger spoke briefly, acknowledging
the value to him of Miss Lilly's years of assistance, and each
of the guests added a few words, Miss Lilly replying appropriately. The room was decorated with pink roses and
ferns, and the favors were in pink. Dinner was followed by
dancing, singing and an impromptu comic entertainment.
The party did not break up until a late hour.

Sciarretti Vacationing Abroad

Alberto Sciarretti, pianist, writes from Italy that he is spending his summer in pleasant recreation and profitable study. Recently he paid a visit to Toscanini, in the latter's home in Milan. Mr. Sciarretti intends to spend the summer and fall in Italy, and will give a few concerts in the larger cities. He will return to America in December and his first New York recital will take place at Aeolian Hall on January 22.

Caselotti Opens Los Angeles Studio

Guido H. Caselotti, New York vocal teacher, left recently for Los Angeles, Cal., where he opened a studio at 233 So. Broadway on July 6. Mr. Caselotti's advent to the Pacific coast metropolis was looked forward to by a large enrolment of serious students

Helen Stanley at Twin Lakes

On the shores of Twin Lakes, in easy view of the Berkshires, Helen Stanley is busy with the preparation of her





THE DIAGHILEFF TROUPE GIVES NEW BALLETS IN LONDON.

IN LONDON.

(1) Les Matelots (The Sailors). In this new ballet by Auric one sees (left to right) Leon Woizikowsky (Spanish sailor), Vera Nemtchinora, Thadee Slavinsky (American), Lydia Sokolova, Serge Lifar (French). (2) The House Party, by Poulenc. Lydia Sokolova (center), Nicolas Zvereff (left) and Leon Woizikowsky (right).

programs for next season. Recitals and opera will divide her activities, and a fifth transcontinental tour to the Coast will take up part of the month of January. Mme. Stanley has been reengaged for the third consecutive season with the Philadelphia Civic Opera Company.

Chicago Beaux Arts Bureau

Chicago Beaux Arts Bureau

Kate Crandall Raclin, a well known Chicago club woman and a lawyer of distinction, who a few years ago entered the musical field, presenting Lucien Muratore in song recital, has been elected president and general director of the Chicago Beaux Arts Bureau. That Miss Raclin is well fitted for the position is indicated by her previous achievements. The box receipts for the Muratore concert established a record in Chicago, as the gross returns were over \$18,000. Last season Miss Raclin presented in Chicago—also at the Auditorium—Feodor Chaliapin, on the same afternoon on which John McCormack appeared at another hall. The gross receipts for the Chaliapin concert amounted to over \$11,000.

As president and general director of the Chicago Beaux

\$11,000. As president and general director of the Chicago Beaux Arts Bureau, Miss Raclin will present only star attractions—probably five during each season. Her gala concert should be well patronized, as she has already gained the confidence of the general public at large and of the elite in particular. A lawyer by profession, Miss Raclin has decided to continue her law practice but will give much of her time to the Chicago Beaux Arts Bureau. With a good business woman at its head, and backed by wealthy music lovers, the new Chicago Beaux Arts Bureau should ride to fame and prosperity. prosperity.

Trabilsee Studio Notes

Juliet McIntyre, formerly of the Chicago Opera and artistpupil of Tofi Trabilsee, is appearing in concert in Europe,
having recently filled an engagement in Vienna and meeting with great success. She will also appear in Budapest.
Miss McIntyre has studied exclusively with Mr. Trabilsee.
Pauline Taylor, one of the leading artists of the Trabilsee
Studio, will be one of the assistant teachers of Mr. Trabilsee
the coming season.
Francisco Rano has been engaged to conduct the orchestra
for the weekly musicales at the Trabilsee Studio.



THEO. — TENOR

36 Central Park South **New York City**



DR. WILLIAM C. CARL

INSTRUCTOR OF MANY PROMINENT ORGANISTS

Send for New Prospectus

GUILMANT ORGAN SCHOOL

17 East Eleventh Street

New York City



Metropolitan Soprano

Exclusive Management NATIONAL CONCERTS, Inc. 1451 Broadway, New York City

"FOREMOST WOMAN PIANIST NOW BEFORE THE PUBLIC."-The Nation. CONCERT MANAGEMENT ARTHUR JUDSON

Packard Building, Philadelphia Personal Representative—Siegfried Herz, 1230 Burn-ham Bldg., Chicago, III.

STEINWAY PIANO

DUO-ART RECORDS

Teacher of Singing STUDIO: 309 West 78th Street Phone: 4385 Trafaigar

JOSEPH REGNEAS

TOCAL INSTRUCTION 135 W. 80th St., See York Tel. 4386 Trafalgar Consultation only by appointment

JOSIAH ZURO

THE ZURO GRAND OPERA COMPANY

COACHING Phone: Circle 0100

744 7th Ave., N. Y. City

LESCHETIZKY Master school for pianists a nd piano students in the musical

MME. MARIE GABRIELLE LESCHETIZKY
7, rue Chaptal, Paris, France

243 Central Park West



SOUSA AND HIS BAND JOHN PHILIP SOUSA, Conductor

Now Booking Season 1925-26 HARRY ASKIN, Mgr. 1451 Broadway New York

KATHERINE BELLAMANN

Director of the Vocal Department of one of the South's Larges
Now associate teacher with ESTELLE LIEBLING Studio: 200 West 57th Street, New York. Phone Circle 3560

J. FRED WOLLE

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Fiak Bldg., New York

MENDELSOHN Baritone E For Information apply Louis Simmions, 261 Fifth Avenue, New York City

JOHN F. BYRNE
TEACHER OF SINGING
Recommended by Jean de Reszke
Studio: 157 rue du Fourbourg, St. Honore, Paris

ANNIE LOUISE)

DAVID - HUSSEY

EDWIN SCHNEIDER, Accompaniet

Direction D, F. McSweeney

565 Fifth Avenue

Steinway Piano Used.

New York

CLEMENTINE DE VERE Prima Donna Soprano



ROMUALDO SAPIO

Vocal

Covent Garden, London, ppolitan Opera, New York, Available for Opera, Con-Metropolitan Upera, New Available for Opera, Concert and Oratorio.

Also VOCAL TUITION.

Address 109 Riverside Drive, N. Y. City

Formerly conductor Metropol-itan Opera, New York, and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities. City Phone Endicott 8066

Bassi & Cannonieri

General operatic and theatrical bureau

(Ufficio di Affari Teatrali) Via Durini N. 31, Milan, Italy

Telephone 10-345

I SEE THAT-

Paderewski and Pouishnoff records were released in May by "His Master's Voice" Company and the Columbia Company of London, England.
Sascha Jacobson, violinist, will divide his next season between Europe and America.
Alice Garrigue Mott has been spending July in England.
Harriet Ware explains in an interview on page 30 a unique plan for summer study.
Gitla Erstinn, coloratura, writes Mr. Regneas of her experiences in training and singing in Europe.
Sigrid Onegin will make her first tour of the Pacific Coast in January.

Sigrid Onegin will make her first four of the Pacific Coast in January.
Jack Salter, of Evans & Salter, has just returned from a five months' trip to Australia.
Mme. Galli-Curci is enjoying a few days' rest in Honolulu before going to her summer home, Sul Monte, in the Catskills, in August.
On July 31, a concert will be held on the Mall in Central Park in memory of Elkan Naumburg, donator of the bandstand.

Park in memory of Elkan Naumburg, donator of the bandstand.

The remains of Busoni were interred in Berlin, and a monument unveiled on the anniversary of his death.

Paris' new Opera Comique directors are to include light opera in their repertory.

Beethoven's Ninth was appreciated at the Stadium concert. The first Conneaut Lake Festival, near Meadville, Pa., was a genuine success.

Lily Strickland continues her interesting articles on the Musical Gods of India.

Paris hears many well known artists in recitals.

A fine performance of Rigoletto was given at Ravinia Park.

Detroit's free symphony concerts are delighting large audi-

Detroit's free symphony concerts are delighting large audi-Minneapolis played host to the Minnesota M. T. A. Conven-

The Yale School of Music commencement offered interesting

programs. Vera Bull Hull has joined the staff of the National Music

League.
Arturo Vita will join the Boston Conservatory faculty in the fall as head of the vocal department.
Cadman is vacationing at Lake Tahoe.
Dusolina Giannini will spend August in Sherringham, Norfolk, on the sea, England.
The Municipal Opera Co. gave a commendable performance of Aida at the Polo Grounds July 24.
Guy Golterman has again been granted use of the St. Louis open air theater at Forest Park, for summer opera.
Fortune Gallo's annual season of opera at the Century Theater will begin September 21.

RAVINIA OPERA

(Continued from page 5)

IL TROVATORE, JULY 23

With Rosa Raisa, Bourskaya, Martinelli, Rimini and Lazzari reappearing as Leonora, Azucena, Manrico, Di Luna and Ferrando, respectively, Il Trovatore was repeated before another well pleased audience.

MANON, JULY 24

Manon, July 24

Manon was repeated with the same cast presented by General Director Eckstein during the first week of the season, including Lucrezia Bori as Manon, Tito Schipa as the young Des Grieux, Leon Rothier as the noble Count Des Grieux, Defrere as Lescaut, D'Angelo as the brilliant De Bretigny, Paltrinieri as the senile Guillot, Margery Maxwell as the coquettish and good looking Pousette, Philene Falco as the good-humored Rosette, and Ada Paggi as the vivacious Javotte. Louis Hasselmans conducted.

As previously stated, a review of some of the operas is deferred until later in the season and Manon will be included in the belated reviews that will shortly appear in these columns.

LA JUIVE, JULY 25

Raisa, Martinelli, Macbeth, Tokatyan, Rothier and Defrere had the leads in the first performance ever given at Ravinia of La Juive. Hasselmans conducted. This performance was attended by this reviewer, but due to lack of time, a review will not appear in these columns until later.

RENE DEVRIES.

OBITUARY

Mrs. Cora Victoria Witherspoon

Mrs. Cora Victoria Witherspoon
Mrs. Cora Victoria Witherspoon, widow of Rev. Orlando
Witherspoon and mother of Herbert Witherspoon, died on
July 23 at the home of her daughter, Mrs. W. M. Scudder
of Morristown, N. J., at the advanced age of eighty-six.
At the time of his death her husband was Archdeacon of
the Episcopal Diocese of New Haven. Besides Herbert
Witherspoon and Mrs. Scudder, Mrs. Witherspoon is survived by Mrs. George Pratt Ingersoll, of Stamford, Conn.,
and Mrs. Edward Shelton Cornell, of Derby, Conn., daughters, and Capt. Edward T. Witherspoon, U. S. N., retired,
and Arthur Story Witherspoon, of Engelwood, sons,

Eugene C. Heffley

Eugene C. Heffley, who had made his home in Carnegie Hall for the last fifteen years and taught piano there, was buried on Sunday from the Campbell funeral church. Mr. Heffley, sixty-three years old, was born in Berlin, Pa., and died in Liberty, N. Y. He studied abroad as a young man and, previous to devoting the larger part of his time to teaching had appeared in concert both here and in Europe. He was the first president of the MacDowell Club of New York.

Flavie Van den Hende

Mme. Flavie de Pau, Belgian cellist, passed away suddenly on July 9 at her home in Yonkers, N. Y. She was known professionally as Flavie Van den Hende, and appeared successfully throughout the country in recital and as soloist with orchestra.

YEATMAN GRIFFITH

Teacher of Macbeth, D'Aloares, Sparkes, Errolle, Stralia, Lappas and many other famous artists. Studios: 52 West 70th St., New York City. Tel. Endicott 8144 Teacher of Macheth D'Als

BASS BARITONE

RECITALS IN ENGLISH, FRENCH ITALIAN AND NORWEGIAN Tel. 2970 Audubor 561 West 143rd Street, New York City,

ROXAS Coach and Accompaniet to MARTINELLI for six years Vocal Coach Studio: Steinway Bidg., 109 West 57th St., N. Y. Phone Circle 5161

BOWIE Voice Placement

COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH Trafalgar 9269 65 Central Park West, N. Y. City

GIUSEPPE BOGHETTI

Vocal Studios: 1710 Chestnut St.,
Philadelphia, Pa.

25 Park Avenue, New York
N, Y. Gedonia 8319

Walter Hall Henry

Professor of Choral Music, Columbia University Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING Studio: 137 West 86th St., New York Tel. Schuyler 3580

MARIE SUNDELIUS

With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES Acollan Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN BAND "A Symphony Orchestra in Brass"

Personal address: 202 Riverside Drive, New York

R

WURLIZER 200 YEARS IN MUSIC

The World's Finest SMALL **GRAND PIANO**

120 W. 42nd St. NEW YORK Stores in Principal Cities



"Incomparable Butterfly"



World Famous Japanese Prima Donna

Touring United States-Season 1925-20

in new Japanese Opera Drama, Namiko, by Aldo Franchetti, combined with Pagliacci. Also in Madam Butterfly in both Italian and English.

Temporary Address: HOTEL ANSONIA, New York

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending July 23. Detailed reviews of those selections which this department deems sufficiently inter-esting and important musically will appear in a later issue.]

(The Arthur P. Schmidt Co., Boston, New York)

Elegiac Poem, Sunset, Starlight (published separately), organ, by Sigfrid Karg-Elert

(Schroeder & Gunther, Inc., New York)

The Japanese Clock, for piano, by Hans Barth.

(A. G. Ogren & Co., Rockford, Ill.)

Five Songs of the Ozarks (In one folder), for voice, by Carl Busch.
(G. Schirmer, Inc., New York)

A Lark Went Singing, song, by Roland Farley.
My Paradise, song, by Samuel Richards Gaines.
Singing Heart, song, by Henry B. Ackley.
Rip Van Winkle, fantasia for organ, by Clifford Dem-

Two Mood Pieces, Fantasia and Moonlight (published eparately, for piano, by Francis Frank.
Two Pieces for Three Players (piano trios), Spring (iolets and Forward March (published separately), by

Deux Petites Danseuses, descriptive piece for piano, by

GALLI-CURCI SCHIPA **LHEVINNE** SEDANO **TIBBETT**



The Circus, song, by Eleanor Marum.— Three Songs for High Voice, Mandragora, The Ship Starting, Life Is Sweet, Brother (published separately), by George Harris.

by George Harris.

Colonial Song, for piano, by Percy Grainger.
In the Vale of Nahwahtonah, song, by Maurice Baron.
Two Rustic Tunes, Uncle Hiram and Hale and Hearty
(published separately), for the piano, by Charles Huer-

My Own Little Music Book, for piano, by Hazel Ger-

trude Kinscella.

A Cradle-Song, for medium voice, by Kenneth Tod.

Ninna-Nanna Toscana (Tuscan Lullaby), Canto Pugliese del Crepuscolo (Song of the Twilight), Italian folksongs (published separately), arranged by Geni Sadero.

Fifteen Program Studies for the Development of Piano

172), with special reference to nuance and rances Terry. pedalling, by Frances Terry.

Five Pieces for Violin and Piano, Praeambulum, Falling Leaves, Nodding Mandarins, Threnody, Flitting Bats (published separately), by Albert Stoessel.

(Harms, New York)

(Harms, New York)

A Rose for Every Heart, song by Charles Wakefield Cadman.—This is the song that Cadman wrote for the City of Portland (Oregon), and which won for its composer the distinction of being made a Knight of Rosaria. It is Portland's official song and it was a feature of the great Rose Festival and Pageant, Rosaria, given five consecutive times in Portland, June 15 to 19, for which Cadman wrote the music. According to the Musical Courier report, the song "is an exquisite waltz number and caught the audience from its very first notes on the first evening. No encores were allowed owing to the length of the pageant, but Cadman's fascinating tune, as sung by Harriet Leach, held up the show every performance, the audience doing its best to break the rule by prolonged applause. The official program included a copy of A Rose for Every Heart, and before the end of the week it was known all over the city."

It seems rather futile to review a song that has already scored such a pronounced success. The reviewer can only add the weight of his testimony and assure his readers that the song is just what the above report calls it—an exquisite waltz. It consists of two verses and a refrain. The verses are in the minor key, the refrain in major. The words, by Nelle Richmond Eberhart, are beautiful and effective and add materially to the attractiveness of the music they inspired. It is a popular number in popular style, easy to play and easy to sing.

(Chappell & Co., Ltd., London)

The Way to Your Heart, by Eugene Lockhart.—This sounds like part of a comic opera. It is very attractive, especially the refrain, which is a sort of march tune.

(Enoch & Sons, New York)

Just Count the Stars, by Frank H. Grey.—Mr. Grey will "just count the stars" on the coins he will receive by way of royalty on this very pleasing ballad. A song of just the kind people like.

(Carl Fischer, New York)

Scotch Idyl, for violin and piano, by Clarence Cameron White.—As the name implies, the idiom is Scotch, and, whether the tunes are folk songs or not, they are very good and very typical. Upon them the composer has written a brilliant concert selection which should prove to be a welcome addition to the literature of the violin.



CHRISTOPHER J. THOMAS,

the new director of music at Wells College, Aurora, N. Y. Professor Thomas is an associate of the Royal College of Music, London, and during the past year has been director of music at Groton School, Groton, Mass., where his talents and enthusiasm have made a deep impression on both boys and faculty. His wife, Winifred MacBride, the British piantiff of the cutstanding successes of last season in and faculty. His wife, Winifred MacBride, the British pianist, was one of the outstanding successes of last season in New York. Wells College has long been noted for the quality and extent of its musical activities, and there are few great artists who have not, at some time or other, performed in Aurora. It causes little surprise, therefore, to note that, commencing next year, students at Wells College will be permitted to take music as a major subject for which they may obtain their B.A. degree at the end of four years. The courses laid down by Professor Thomas give a thorough musical education while, at the same time, they afford scope for the individuality of the more gifted students, and making the subject of music a live one which will affect the whole student body.

The violin part is not excessively difficult and is written so as to be highly effective.

(White-Smith Co., Boston)

(White-Smith Co., Boston)

He Calls to Me, hymn-anthem for mixed voices, by R. Deane Shure.—A simple and practical work which should meet with instant favor with choir directors. The tunes are devotional and harmonized with skill and taste. The central portion offers relief by the introduction of some effective counterpoint in imitation, and there is a remarkably beautiful pianissimo climax and sequence leading up to the close.

The Chattering Brook, by Princess Tsianina.—The noted Indian singer has here produced a pleasing piano piece of moderate difficulty somewhat in the nature of a waltz-scherzo. It is not Indian in character and apparently the composer has not attempted to introduce her racial characteristics into the music. It is just very good music of the kind any skilled and talented American musician might write. Why not?

Chamlee Records Two Witmark Songs Chamlee Records Two Witmark Songs

Mario Chamlee, Metropolitan Opera tenor, has just recorded for the Brunswick Company two of the outstanding
successes of the season from the catalogue of M. Witmark
& Son. The first one, Give Me One Rose to Remember
(10201), by Frank Grey, is a very melodious ballad, and
the second one (10188) is Mother, Oh My Mother, Ernest
R. Ball's newest contribution. It is not necessary to speak
of Mr. Ball as a composer, for the Witmark Black and
White series contains many successes from his able pen. A
partial list of artists singing these two numbers includes
George Reimherr, Allen McQulnae, Florence Otis, Warren
Proctor, Reinald Werrenrath, Earle Tuckermann, Erna
Cavelle, Franceska Lawson, Suzanne Kenyon, Fred Patton
and Lottice Howell.

William Simmons in Concert at Astor

William Simmons was one of the assisting artists at a concert given recently by the West End Choral Club. The baritone was heard in the Prologue from Pagliacci and a group of songs composed of The Trumpeter, Dix; Time Enough, Nevin, and Nichavo, Mana-Zucca. Mr. Simmons was so well received that he gave two encores, Hawley's In a Garden and Lohr's The Ringers.

DUNNING SYSTEM

of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED-WHY?

Normal Classes as follows:MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Normal Class, July 15, New York City

MRS. ZELLA E. ANDREWS, Leonard BEATRICE S. EIKEL, Kidd-Key ColBidg., Spokane, Wash.

De Carping To Fact 5th Street

April 1st, June 22nd, Aug. 1st.

KATHARINE M. ARNOLD, 93 Mad-ison St., Tiffin, Ohio, Arnold School of Music.

ELIZETTE REED BARLOW, 48 George St., New Bern, N. C. Normal Class, August 1, Asheville, N. C.

BEULAH B. CROWELL, 201 Wellston Bidg.; 1505 Hadiamont Ave., St. Louis, Mo. Summer classes, June, July, August.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore. DORA A. CHASE, Carnegle Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, July 21.

ALLIE E. BARCUS, 1906 College Ave.,
Ft. Worth, Texas.

ELIZETTE REED BARLOW, 48
George St., New Bern, N. C. Normal

July, Amarillo; August, Boulder, Colo.

MAUDELLEN LITTLEFIELD, Dun-ning School of Music, 3611-13 Main St., Kanass City, Mo. Normal Classes June, July, August.

CARRIE MUNGER LONG, 608 Fine Arts Bidg., Chicago, Ili. Normal Classes, Dallas, Texas, July. Chi-cago, August and September.

HARRIET BACON MACDONALD, 825 Orchestra Bidg., Chicago, III. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10. INFORMATION AND EODKLET UPON REQUEST

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Den-ver, Colo., July 20.

MRS. U. G. PHIPPEN, 1536 Holly St., Dailas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.

VIRGINIA RYAN, 940 Park Avenue, New York City.

MRS. STELLA SEYMOUR, 1219 Gar-den Street, San Antonio, Tex.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1926. MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Okiahoma City, Okia.

Management:

R. E. JOHNSTON

1451 Broadway

New York

VOCALION RECORDS

EVIT7K

PIANIST SEASON 1925-1926

September to December - January to April - -

Exclusive Management: DANIEL MAYER Acolian Hall, New York
Steinway Plane Ampice Rolls Columbia Re

Orient America

MINNEAPOLIS HOLDS ANNUAL

MINNESOTA M. T. A. CONVENTION

Twenty-Fourth Session Interesting-Lamond, Hughes, Witherspoon and Kneisel Participate-Concert by St. Paul Municipal Chorus and Engelbert Roentgen Enjoyed-Other Items

MINNEAPOLIS, MINN.—Frederic Lamond, Edwin Hughes, Herbert Witherspoon and Franz Kneisel were the stellar attractions who, together with Glenn H. Woods from Oakland, Cal., Leopold Brunner and the St. Paul Municipal Chorus, Engelbert Roentgen, cellist, and Harrison Wall Johnson, pianist, made the Twenty-fourth Annual Convention of the Minnesota Music Teachers' Association one of the most memorable and profitable in the history of the association. The pity is that not more music teachers are avail-

appearances here in both opera and concert, now having turned his attention to what he insists is a far more important phase of the musical profession, conducted a vocal masterclass in the afternoon. A large and highly interested audience followed closely his logical and clear cut arguments as he tore down the fictitious barriers which vocal teachers have erected between their pupils and the natural laws of tone production, and proved that the art of singing is after all a comparatively simple science, provided its principles are

theme by Paganini, Beethoven's Sonata Appassionata, and a miscellaneous group, closing with the Sixth Hungarian Rhapsedy by Liszt. The delighted audience insisted on three additional numbers.

PORTLAND, ORE., NOTES

PORTLAND, ORE., NOTES

PORTLAND, ORE.—Adelaide Anderson-Sanford, pianist, was presented in recital by Louis Victor Saar, who has a masterclass at the Ellison-White Conservatory, David Campbell, director. The Minuet a l'Antique (Seeboeck-Saar), with Mr. Saar at the second piano, had to be repeated. Mrs. Sanford was received with marked favor.

Jacques Gershkovitch, guest conductor of the Portland Symphony Orchestra last spring, has joined the faculty of the Ellison-White Conservatory, David Campbell, director.



MINNESOTA MUSIC TEACHERS' ASSOCIATION ANNUAL CONVENTION
held at the University of Minnesota, Minneapolis, Minn., June 24-26, 1925. Numbered members are as follows: (1) Edwin Hughes, who conducted the masterclass for pianists; (2)
Herbert Witherspoon, who conducted the masterclass for singers; (3) Franz Kneisel, who conducted the masterclass for violinists; (4) Donald M. Ferguson, president of the Minnesota
Music Teachers' Association; (5) Glenn Woods, who held a public school music forum; (6) Esther Jones Guyer, secretary-treasurer of the association; (7) William MacPhail, director
of the MacPhail Conservatory of Music, Minneapolis; (8) Leopold Bruenner, director of the St. Paul Municipal Chorus; (9) Earle G. Killeen, chairman of the program committee;
(10) Florence Hinkle (Mrs. Herbert Witherspoon); (11) Frances Boardman, music critic of the St. Paul Pioneer Press. (H. Larson phota.)

ing themselves of the opportunities and benefits offered by the association. Thus a mere handful was present when Donald N. Ferguson, president of the association, called the convention to order on Wednesday morning, June 24, in the auditorium of the Music Building of the University of Minnesota. The morning was devoted to routine business, interspersed with an address of welcome by Dean Kelley of the university, and the president's address.

Edwin Hughes circuit and predegorum presided of the

Edwin Hughes, pianist and pedagogue, presided at the afternoon session, which was in the nature of a masterclass demonstration. Mr. Hughes acted for the association in a similar capacity a year ago, and the fact that he was reengaged this year speaks more in his favor than words. In consequence a large audience turned out to attend the masterclass session, which proved a veritable mint of information on the many problems which a piano teacher has to deal with in daily work. Mr. Hughes' keen intellect and searching analysis were in evidence at all times, while his kindly criticism and helpful suggestions were of great benefit to performers and audience alike. Although a long session, it was not in the least tiresome, and everyone went away with the conviction of having spent a profitable afternoon.

Public School Music

Thursday morning was devoted to public school music.

Thursday morning was devoted to public school music. Glenn H. Woods from Oakland, Cal., who had been engaged to teach this subject at the summer session of the university, presided at the public school music forum. Great enthusiasm for and complete mastery of his subject was evident to all attending the session, and Mr. Woods made a deep impression upon his hearers.

HERBERT WITHERSPOON

Herbert Witherspoon, former Metropolitan operatic star, a prime favorite in Minneapolis on account of numerous

clearly comprehended. These principles he presented and elucidated in a telling manner.

St. PAUL MUNICIPAL CHORUS CONCERT

The evening session brought a fine concert in the University Armory. The St. Paul Municipal Chorus, under the efficient direction of Leopold Bruenner, Engelbert Roentgen, first cellist of the Minneapolis Symphony Orchestra, and Harrison Wall Johnson, pianist, all contributed to make this concert one of the outstanding features of the convention

ELECTION OF OFFICERS

The annual business meeting on Friday morning was given over to routine matters and the election of officers for the coming year, with the following result: Donald N. Ferguson, president; John A. Jaeger, St. Paul, and Fred H. Bradbury, Duluth, vice-presidents; Esther Jones Guyer, St. Paul, secretary and treasurer, and Jessie Young, St. Paul, auditor. William MacPhail, Agnes Rast Snyder, Mrs. William Danforth, Lillian Knott and R. B. Morton were chosen as the committee in charge of next year's programs.

FRANZ KNEISEL

The afternoon session brought a violin masterclass presided over by Franz Kneisel. He said, among many other interesting things, that the development of the classic art of music, having reached its pinnacle of achievement, the world was awaiting a new movement in music. This new movement, he suggested, may find its beginnings in American jazz. He deplored the commercialization of music as well as the lack or real patrons.

LAMOND

The convention closed Friday evening with a recital by Frederic Lamond, pianist, especially excellent as a Beethoven interpreter. He played the Brahms variations on a

Mr. Gershkovitch will conduct the Ellison-White Amateur

Mr. Gershkovitch will conduct the Ellison-White Amateur Symphony Orchestra, a new organization.

The Elks Quartet of Portland (Ernest Crosby, first tenor; J. Ross Fargo, second tenor; Mark Daniels, first bass; Walter Hardwick, second bass) was featured at a local theater recently.

Albert Creitz, violinist, has returned from Europe, where he has been studying and concertizing.

Frank Damrosch, director of the Institute of Musical Art, New York, is a Portland visitor.

J. R. O.

Annie Louise David in San Francisco

Annie Louise David in San Francisco

Annie Louise David is busy this summer giving harp instruction at the Master School of Musical Art in San Francisco, of which Lazar S. Samoiloff is the director and Alice Seckels the manager. She has her studio at the Fairmont Hotel. Two of the pupils who won scholarships are Katheryn Julye Myers of San Francisco and Julia Harden of New York. Three pupils journeyed from New York to continue their studies with Miss David, one of them being Zepha Samoiloff, daughter of the director of the school.

Miss David gave a harp recital on June 26 on the steamship Monroe, and was enthusiastically received. At the masquerade ball on shipboard she wore the Chinese costume that she wears when she plays a group of Chinese numbers which she has arranged for the harp. Miss David was awarded the first prize for the best costume, and she states that she values it highly, as one of the judges was the Chinese Ambassador to South America.

N. Lindsay Norden on Vacation

Mr. and Mrs. N. Lindsay Norden, with their daughter Virginia, have left for Jasper National Park and the Pacific Northwest for the summer.

PACIFIC NORTHWEST DIRECTORY

A RMSTRONG, FRANCIS J. Violinist-Teacher-Conductor. McKelvey, 1519 Third Ave., Seattle

CORNISH SCHOOL OF MUSIC, Dramatic Arts and Dancing Nellie C. Cornish, Director Roy Street, at Harvard, Seattle, Wash.

ACQUES JOU-JERVILLE of Paris Formerly Boston Opera and leading grand opera of France Head Voice Dept. Cornish School, Seattle. (Fifth Year).

Kanter School of Singing Clifford W. Kanter, Director 306 Spring Street, Seattle, Washington

MEREMBLUM, PETER Concert Violinist and Pedagogue Head of Violin Department,

OATMAN, JOHN R. Musical Courier Correspondent 805-6 Porter Bldg., Portland, Ore.

Towns, KIRK Baritone
205 The McKelvey, Canadian Club
Seattle New York

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO Piano, Violin 431 So. Alvarado St., Los Angeles

BEHYMER, L. E. Manager of Distinguished Artists 705 Auditorium Bldg., Los Angeles

BOWES, MR. and MRS. CHARLES Voice—Mise en scene 446 South Grand View, Los Angeles

BRESCIA, DOMENICO Voice Specialist-Composition 603-4 Kohler & Chase Bldg., San Francisco

DE GROSSE, HERROLD
Baritone and Teacher
(Savage Grand Opera Company, etc.)
Pedagogic course under Harold Hurlbut
Music Art Bldg., Los Angeles

KRAFT, CARRIE DONALDSON
Dramatic Soprano
Annual pedagogic course under
Harold Hurlbut Studio, 202 S. Benton Way, Los Angeles LOTT, MR. and MRS. CLIFFORD Voice and Piano 912 W. 20th St., Los Angeles

PERSINGER, LOUIS Management Selby Oppenheimer 68 Post Street, San Francisco Complete Faculty of Artist Teachers

PILCHER, WILLIAM Tenor and Teacher

Annual pedagogic course under Harold Hurlbut Music Art Bldg., Los Angeles

TRONITZ, PHILLIP
Norwegian Concert Pianist and
Pedagogue
Head of Piano Department of Hollywood
Conservatory of Music
Studio—California Music Co. Bldg., Los
Angeles, Cal. Angeles, Cal.

W ARRINER VOCAL STUDIOS
San Francisco—545 Sutter St.,
Studio 402
New York—Metropolitan Opera House
Marie Henrietta Warriner
Teacher of Singing
Charles William Warriner
Pianist, Vocal Coach, Choral Conductor

Z OELLNER CONSERVATORY OF MUSIC

1250 Windsor Blvd., Los Angeles, Cal.

HUGHES

STRASSNER ISIDOR ANN A

AVAILABLE FOR CONCERTS, RECITALS
Studio; 1232 Riverside Terrace, near 181st Street, New York
Telephone Billings 8832

ADELAIDE FISCHER

LYRIC SOPRANO e Endicott 2540 401 Knabe Building, New York City

ASCHENFELDER

42 West 69th Street, New York Telephone 3616 Endicott

JOHN A. HOFFMANN, Tenor

Member of the Artist Faculty of the CINCINNATI CONSERVATORY OF MUSIC

JOHANNES MAGENDANZ

Director Piano Department
Utica Conservatory of Music . Uti Utica. N. Y.

FRANK PARKER Baritone

Head of Vocal Department - Utica Conservatory, Utica, N. Y

BARTON BACHMANN

AMERICAN PIANIST

Mgt. HAL STEINER, Winfield, Kansas
Tour Direction: Sparling & Showalter, Chicago

$\mathbf{A} \mathbf{M} \mathbf{M}$

In Paris and Italy until Fall Address American Express Co., 11 Rue Scribe, Paris, France

LEONIDA CORONI

Address:

BARITONE
Care of Musical Courier, 820-830 Orchestra Bidg., Chicago, Ill.

MILLS Concert - Oratorio - Recital Lyric Sopra

ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra
"Although there was no rehearsal the orchestral accompaniment
my piano concerto op. 5, under your baton, was excellent.
"(Signed) ERNST VON DOBMANYI."

WALTER MILLS

44 West 44th Street, Phone 0647 Vanderbilt

New York

MESTECHKIN VIOLIN AND PIANO STUDIOS

107 Wait 79th Street, New York. Phone: Endames Phon JACOB MESTECHKIN MME. ELFRIEDA BOSS PROF. LEONID MESTECHKIN

FRANCES SEBEL

LYRIC SOPRANO

CONCERT-OPERA-ORATORIO

Management: R. E. Johnston, 1451 Broadway, New York City

LOUIS BACHNER Voice ia, Karin Branzell, Laubenthal leading European artists.

Berlin W. 15, Kensta cher: CURTIS V. CRELLIN

SWAYNE Planists Prepared for Public Appearances

8 Ave. Sully Prud'homme (Qual d'Orsay) Paris vii, France

ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy,

will be glad to hear from all Americans studying, singing or playing in Italy, and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the Musical Courier, of Durini, 31

Telephone 10-345

Sopkin to Devote Part Time to Teaching

Sopkin to Devote Part Time to Teaching
Abraham Sopkin, American violinist, who has appeared in the principal cities of the United States and in Europe with success, has just become associated with the Gunn School of Music in Chicago. He is to teach there during the season of 1925-26, devoting only part of his time to that work. He will also fill concert and recital engagements, for which he is now being booked.

After a two-year stay abroad, during which he visited the most important music centers on the continent and played in Berlin, Paris, Hamburg, Frankfurt and other cities, Mr. Sopkin returned to this country in 1924. Critics in the foreign cities, like their contemporaries here, were profuse in praise of his ability as a tonal artist and master of the violin. In the course of his engagements during the season just closed, Mr. Sopkin appeared in cities from coast to coast and gained considerable attention and applause for his play-



ABRAHAM SOPKIN.

He appeared also in joint concerts with Louise Homer

and Chaliapin.

Mr. Sopkin was born in New York, but when still a child went to Chicago with his parents. He is now being booked by Hurok, Inc., New York.

Tokyo, Japan

(Continued from page 5)

formances were highly extolled by the critics and pleased immeasurably all the music lovers of Japan, who never had had an opportunity before of hearing a real symphonic orchestra. Yamada, as conductor, is well known, but the excellent talent of young Conductor Konoe was also recognized at this first appearance. After the Tokyo performance the party traveled through Shizuoka, Nagoya, Osaka, Kyoto and Kobe, giving successful concerts in each place. Then the party returned to Tokyo again, where they gave Farewell Concerts for three nights, consisting mostly of popular programs (for the Tokyo people). The party left for Russia at the end of April.

The Japan Symphonic Association is planning to invite hereafter well-known soloists, vocalists, orchestras, operatic and dancing companies from abroad. Moreover, The Kabuki Theater is planning to invite The Art Theater of Moscow in the near future. Also Conductor Yamada is engaged to be a guest conductor of The Moscow Philharmonic Orchestra during the coming season.

Aida at the Polo Grounds

Aida at the Polo Grounds

Aida at the Polo Grounds

The performance of Aida at the Polo Grounds on the evening of July 24 was on the whole satisfactory, honors, from a vocal standpoint, going to the female end of the cast. Dreda Aves, as Aida, displayed a powerful voice entirely satisfactory in the outdoor auditorium, and knew how to use it to advantage. Carmela Ponselle has been seen before in outdoor performances as Ammeris and was again thoroughly satisfactory. Hunter Kimball, as Radames, was not particularly impressive. The Amonasro was Mario Valle, and the King, Luigi Della Mille. Florence Leffert, as the Priestess, was out of sight—literally. The production was, from the spectators' standpoint, much more satisfactory than that given under other management at the Yankee Stadium a few weeks ago. At least the stage was near enough so that everybody could hear and see. Cesare Sadero conducted an orchestra of large size. The chorus sang well, though the ballet was nothing to boast of. On the whole the Municipal Opera Company, Inc., started out with a performance that would pass muster as outdoor opera. The audience was of good size and liberal in applause.

Marrisev's New York and Chicago Recitals

Morrisey's New York and Chicago Recitals

Arrangements have been made through her manager, Loudon Charlton, for New York and Chicago recitals for next season for that prominent contralto, Marie Morrisey. The date of her Chicago recital is November 8, at the Studebaker Theater, under the management of Bertha Ott, at which she will have the assistance of Violet Martins at the piano. For her New York recital at Acolian Hall, on November 29, Miss Morrisey will have Richard Hageman as accompanist.

Levitzki's Java Dates

Mischa Levitzki's tour of the Orient will include twelve appearances in Java and twenty concerts in India. He will open his tour on August 27 in Singapore.



LEGINSKA AND ROBERT HEGER.

Mr. Heger has been sharing conducting honors with Bruno Walter at the present opera season in London at Covent Garden and is scoring brilliant successes in this capacity. Leginska has been preparing scores and programs for her orchestral concerts in America next season with Mr. Heger and enthusiastically acknowledges the aid and advice he has extended to her. The snapshot was taken outside of Covent Garden.

Summer Opera in St. Louis

Summer Opera in St. Louis

The Board of Aldermen of St. Louis have again this year granted the use of the famous open air theater at Forest Park to Guy Golterman for two or three weeks. Beginning August 20 six performances of Aida will be given under his direction. August 26 and 27 there will be Cavalleria Rusticana, preceded by a program of ballet divertissements; August 28 and 29 Cavalleria will be given again, followed by the first act of Isaac Van Grove's opera, The Music Robber, which was produced in Chicago in June—libretto by Richard L. Stokes, music critic of the St. Louis Post-Dispatch, dealing with an episode in the life of Mozart. The opera for the final week has not yet been announced.

CARL BUSCH
"Five Songs of the Ozarks"

Published by A. G. OGREEN & CO.
(A. E. Uhe Edition)

JEANNE DE MARE LECTURE RECITALS

Mgt. Wolfsohn Musical Bureau, 250 West 57th St., New York

Tel.—2540 Circle

ANTOINETTE HALSTEAD

AMERICAN CONTRALTO

MANAGEMENT R. E. JOHNSTON, 1451 Broadway, New York City

Celebrated Spanish Piano Virtuoso. Feacher of many famous pianists.

9 West 85th Street.
New York

ADYS **Auditorium Theatre**



VICTOR KASPER

SPECIALIST

12 Orchestrations - Transpositions - Copying Orders Receive Prompt Attention 796 West End Ave., N. Y Tel. Riverside 10215

300 Fine Arts Bldg.

Chicago

SUMMER DIRECTORY

Adler, Clarence Lake Placid, N. Y. Agnini, Armando Ravinia, Ill. Alcock, Merle
Bachaus, Willem Austria Bailly, Louis. Paris, France Baker, Charles Chicago, III. Ballon, Ellen. Montreal, Can, Balokovic, Zlatko. Europe Barrere, George Chautauqua, N. Y. Basiola, Mario Ravinia, III. Beloussoff, Eveei East Gloucester, Mass. Betti, Adolfo. Bagni di Lucca Bloch, Alexander Hillsdale, N. Y. Bori, Lucrezia Ravinia, III. Boyle, George F. Center Conway, N. H. Brady, William S. Chicago, III. Bristol, Frederick E. Harrison, Me. Buckley, George and Ellen, Battle Creek, Mich.
C
Cahier, Mme. Charles Europe Cahoon, Helen F. Ludington, Mich. Carri, F. and H. Nantucket, Mass. Carl, Dr. William C. Europe Cannes, Leila H. Newport, R. I. Case, Anna Europe Catheart, Jane R. Southampton, L. I., N. Y. Chamlee, Mario Highland Park, Ill. Cherkassky, Shura Edgemere, L. I. Christian, Palmer Lake Placid, N. Y. Claussen, Julia Los Angeles, Cal. Clough, Suzanne Berlin, Germany Connell, Horatio Chautauqua, N. Y. Cornell, A. Y. Niante, Conn. Cottlow, Augusta Charlottetown, P. E. I. Crooks, Richard Europe
D
Dale, Esther Cummington, Mass. D'Alvarez, Marguerite Europe D'Angelo, Louis Ravinia, Ill. Danise, Giuseppe Asavinia, Ill. Danis, Giuseppe Savania, Ill. Danis, Hollis Chautauqua, N. Y. D'Archambeau Bros Liege, Belgium D'Arle, Yvonne St. Louis, Mo. David, Annie Louise San Francisco, Cal. De Cisneros, Eleanora Milan, Italy De Hidalgo, Elvira Ravinia, Ill. Delamarter, Eric Ravinia, Ill. Dickinson, Clarence Ravinia, Ill. Dickinson, Clarence Ravinia, Ill. Dilling, Mildred Harrison, Me. Dilling, Finrica Clay Harrison, Me. Dittler, Herbert Old Lynne, Conn. Dixon, L Boothbay, Me. Dormont, Maria Europe Drake, Glenn St. Joseph, Mich. Dormont, Maria St. Joseph, Mich.
Didur, Adamo Buenos Aires, S. A. Dilling, Mildred Europe Dillon, Enrica Clay Harrison, Me. Dittler, Herbert Old Lynne, Conn- Dixon, I. Bootbbay, Me. Dormont, Maria Europe Drake, Glenn St. Joseph, Mich.

Easton, Florence. Europe Eddy, Clarence
Erhardt, WilliardItaly
F
Farnam, Lynnwood. Glendale, Cal. Farner, Bertha Chicago, Ill. Fischer, Elsa. Hawthorne, N. Y. Fique, Carl and Katherine Noack. Green Mountains, Vt. Fischer, Adelaide. Green Mountains, Vt. Fischer, Adelaide. Berlin, Germany Floster, Fav. Havellette, N. J. Freed, Isadore. High Point, N. J. Friedberg, Carl. Baden-Baden, Germany Friedberg, Carl. Baden-Baden, Germany
G
Gabrilowitsch, OssipEurope Gange, FraserNew Canaan, Conn. Gardeer, SamuelSan Francisco, Cal.

	G
0	abrilowitsch, Ossip
C	Geon, MarcellaChautaugua, N. Y. Gescheidt, AdelaideTannersville, N. Y.
0	iannini, Dusolina Europe iood, Ella Lake Mahopac, N. Y
G	irainger, Percy
Ğ	Frow, Ethel Southampton, L. I., N. Y.

ARTIST PSYCHOLOGY (Continued from page 14)

Gustafson,	Lillian Jamestown,	N. Y.	
Gustaison,	William Mattapan,	Mass.	

Н
Hadley, Henry West Chop, Mass
Hamilton, Mme. Lee Union City, Tenn Hamilton, Rosa, Wellshoro, Pa
Hartzer, RichardBerlin, German Harris, TomfordGlen Gardner, N. Harrison, TheodoreGarrett Bay, Wis
Harmati, SandorDarien, Cont Haskel, ClaraSwitzerlan Hasselmans, LouisRavinia, Ill
Hayden, Ethyl
Hempel, Frieda Europ Henry, Harold Bennington, Vi Hertz, Alfred Europ
Hertz, Alfred. Europ Herzog, Sigmund. Lake Placid, N. Y Hess, Myra. Englan Hilger Trio. Lakewood, N. J
Hill, Jessie Fenner. Paris, Franc Hinkle, Florence. Chicago, Ill Hoffmann, Jacques. Ashland, N. H
Hofmann, Jacques Asniand, N. H Hofmann, Josef Switzerlan Hopkins, Frieda Europ
Hopkins, LouisaOgunquit, Me Howell, DicieRock Hill, S. C Hubbard, Arthur JLos Angeles, Cal
Hubbard, Vincent VLos Angeles, Cal Huber, Daniel, JrLake Placid, N. Y Huhn, BrunoLake Placid, N. Y
Hulsmann TrioSouthampton, L. Hulsmann TrioSouthampton, L. Huss, Henry Holden. Diamond Point, N. Y. Hutcheson, ErnestChautauqua, N. Y.
I

I I DI	91
Imandt, Robert	Europe
	-
Jeritza, Maria	Europe
Johnson, Reber	
Johnson, Edward	Japar
Jones, W. Bridge	Gilsum, N. H
Josten, Werner	Nantucket, Mass
Jou-Jerville, Jacques	Seattle, Wash
K	
Kibalchich, Basile	Europe
Kiddle, B. Alina S	oring Valley, N. Y
Kipnis, Alexander	Furon
Klibansky, Sergei	Chicago III
Korb, May Great I	Diamond Island Me
Kraft, Arthur	
Kratt, Theodore	
Kriens, Christian	Chastertown N V
Kuhnle, Laura DeWald.	
Kuzdo, Victor	Chicago III

I.
La Charme, MaudeFrance
Lambert, Alexander Avon-by-the-Sea, N. J.
Land, Harold Ocean Grove, N. J.
Lamond
Landowska, WandaFrance
Lappas, UlyssesParis
La Prade, Ernest Chautauqua, N. Y.
Laubenthal, Rudolf
Laurential, Rudoll Paginia III
Lazzari, VirgilioRavinia, Ill.
Lent, SylviaBlock Island, R. I.
Lenska, Augusta Europe
Leo, Geraldine Europe
Leonard, FlorenceOrgunquit, Me.
Leopold, RalphCleveland, Ohio
Levenson, Boris Brighton Beach, N. Y.
Liebman, Jennie S Wilmington, Dela.
Littlefield, Laura Newcastle, Me.
Ljungkvist, SamuelGreen Mountains, Vt.
Lyman, HowardChautauqua, N. Y.
M
Macmillen, FrancisParis, France
Maier, Guy

Maicr, Guy
Margulies, AdeleEurope
Mario, QueenaEurope
Martinelli, GiovanniRavinia, Ill.
Matzenauer, MargaretEurope
McAfee, Marion Alice Evanston, Ill.
McCarthy, Kathryn Lake Placid, N. Y.
McKinney, Howard D Europe
Meissner, W. Otto
Meremblum, Peter Seattle, Wash.
Mero, Yolanda Europe
Meyer, Marjorie Lake George, N. Y.
Miller, Marie Europe
Milligan, H. V Becket, Mass.
Mittell, Philipp Provincetown, Mass,
Moore, Earle V Europe
Moranzoni, Roberto Europe
Mott, Alice Garrigue Europe
Mount, Mary Miller Avalon, N. J.
Munchoff, Mary Glendale, Cal.
Munz, Mieczylaw Krakow, Poland
Murphy, Lambert Munsonville, N. H.
Muzio Buenos Aires, S. A.
N
Nash, FrancesEurope
Nearing, Homer Europe

	N
Nash,	FrancesEurope
Neari	ng, Homer Europe
Noble	T. Tertius Rockport, Mass.
Novae	et TrioSulphur Springs, Ark. S. GuiomarEurope
	0
Ornst	cin, LeoNorth Conway, N. H.

I I	
Papi, Gennaro	١
Pattison, Lee Chicago, Il	Ì
Pelletier, Wilfred Ravima, II	
Perutz, Robert Europ	
Peterson, May Europ	
Pochon, AlfredSwitzerlan	4
Ponselle, Rosa Lake Placid, N. Y	
Ponselle, Rosa Lake Placid, N. Y Porter, Hugh Chautauqua, N. Y Potter, Marguerite S. New Berlin, N. Y	
Potter, Marguerite S. New Berlin, N.)	

Ponselle, Rosa Lake Placid, N. Y.
Porter, Hugh
Potter, Marguerite S. New Berlin, N. Y.
Press, Michael
R
Raisa, Rosa
Raymond, George PerkinsParis, France
Regneas, Joseph
Reynolds, Helen B Dublin, N. H.
Reddick, William Bay View, Mich.
Reimers, Paul Paris, France
Rethberg, ElisabethEurope Riegger, WallingfordSouthbridge, Mass.
Riegger, Wallingford Southbridge, Mass.
Riesberg, F. WNorwich, N. Y.
Rimini, Giacomo Highland Park, Ill.
Risman, Julius Crawford Notch, N. Y.
Roberts, Emma Bar Harbor, Me.
Roeder, Carl M
Rogers, FrancisShinnecock Hills
Roma, LisaParis, France
Roselle, Anne Europe
Rosenthal, MorizVienna, Austria
Rosevelt, Emily Stamford, Conn.
Rosing, Vladimir Seattle, Wash.
Rothier, Leon
Rumschisky, Dr Ridgefield, Conn.
Rybner, Cornelius Tannersville, N. Y.
acjuster, Cornelius IIIII annei strine, III II

Salzedo, CarlosSeal Harbor, Me.
Samaroff, Olga Seal Harbor, Me.
Sametini, Leon
Scalero, Rosario Busson, Italy
Schafer, E. A
Schipa, Tito Highland Park, Ill.
Schnitzer, Germaine Lake of Garda, Italy
Schoen-Rene, Mme Europe
Scott, John Prindle McDonough, N. Y.
Schmitz, E. RobertBoulder, Colo.
Schwartz, Jacob
Seagle, OscarSchroon Lake, N. Y.
Sembrich, MarcellaLake George, N. Y.
Servitzky, Fabien Warsaw, Poland
Shattuck, ArthurEurope Shirley, PaulDark Harbor, Me.
Shirley, Paul Dark Harbor, Me.
Sittle 1 rio Stroudsburg, Pa.
Simmions, LouisEurope
Simonds, BruceEngland
Smith, Ednah Cook Ocean City, N. J.
Smith, EthelyndeAlton Bay, N. H. Spadoni, GiacomoRavinia, Ill. Spencer, EllenWequetonsing, Mich.
Spadoni, Giacomo,
Spencer, Ellen Wequetonsing, Mich.
Spiering, Theodore Europe
Spiering, TheodoreEurope Springer, HermanEstes Park, Colo.
Spry, Walter Montevallo, Ala.
Spunt, Lisa
Stanley, HelenTwin Lakes, Conn.
Stewart, Oliver
Staddard, Jennie M Mount St. Joseph, O.
Stoeber, Emmeran Pittsfield, Mass.
Stoessel, AlbertChautauqua, N. Y.
Stonestreet, LloydLake Sunapee, N. H.
Sundelius, MarieRavinia, Ill.
Svecenski, Louis Blue Hill, Me.
Swain, Edwin Southampton, L. I.
Swarthout, Gladys Italy
Т
4

Tamme, Mr. and Mrs. Charles,
Paris, France
Tas, Helen TeschnerEurope
Telva, Marion
Thomas, Edna Australia
Tokatyan, Armand
Trahilsee, Tofi Europe
Trevisan, Vittorio
Truette, Everette E Greenville, Me.
Turner, H. Godfrey Whitefield, N. H.
V
Van Vliet, Cornelius Seattle, Wash.

Visanska, DanielOld Forge, N. Y.	
Voedisch, AlmaEurope	
Von Klenner, Baroness, Pt. Chautauqua, N. Y.	
W Warren, Olga and Frederic . Madison, N. H.	
Weber, Henry GEurope Wedge George N Brookline Mass.	

Wells, Clarence Northampton, Mass.
Wells, Phradie
Westervelt, Louise St. John,
Pentwater, Mich.
Werrenrath, ReinaldAdirondacks
Whitehill, Clarence Scotland
Whittington, Dorsey,
Briar Cliff Manor, N. Y.
Whytock Antoinette Hall Westerly R I.

Whytock, Antrinette Hall. Westerly, R. Witherspoon, Herbert	Whittington, Dorsey, Briar Cliff Manor,	NI	V
Wolverton, HelenWellsville, N.	Whytock, Antoinette Hall. Westerly,	R	. 1
	Witherspoon, Herbert Chicag Wolverton, Helen Wellsville,	N.	Y

Yost,	Gaylor	d	٠	٠	٠	٠		٠		۰			. F	a	yei	ie	,
Zan,	Nikola.		٠		4	2					F	0	rt	la	nd		(

ACROSS THE COUNTRY

Bar Harbor.—Mrs. Henry F. Dimock announces that there will be five concerts in the Bar Harbor Building of Arts series this season. They will be given on the Saturdays in August with the following artists: William Ryder, baritone; Francis Rogers, baritone, assisted by Mrs. Rogers; Zlatko Balokovic, violinist; John Barclay, baritone, and Ethyl Hayden, soprano.

Biddeford, Me.—Heloise Painchaud Renouf, of this city, musician and director of musical productions, and her daughter, Myrabell Renouf, director of music at the First Parish Church here, are on a concert tour of Maine, giving musical entertainments at hotels and theaters in the state's summer resorts.

Boston, Mass. (See letter on another page.)

Boston, Mass. (See letter on another page.)
Chicago, Ill. (See letter on another page.)
Lewiston, Me.—The last recital of the season was that
by Prof. A. M. Testa and his school of 100 pupils at the
Armory, in solo and ensemble work with various instruments
that he teaches. Roberto Vanni, former Metropolitan opera
tenor, and his pupil, Rosario Tremblay, baritone, and Violet
Sharon, mezzo soprano, were assisting artists. Prof. Testa
featured especially the remarkable playing of Lena Roccatano, six-year old violinist, who showed astonishing ability
for a child so young. There was an audience of 2,500.
L. N. F.

Paris, Tex.—On May 23, Corinne Dargan-Brooks presented her piano students in her thirty-third student musicale. Those participating were Helen Blair, Eva L. Hamblin, Virginia Baxter, Sarah E. Fitzgerald, Frances Seavers, Mary M. Lummus, Eleanor Scott, Phillips Brooks (who did particularly good work), Katherine Tolbert, Mary S. Hudson, Emma L. Walker, Martha Floyd, Mrs. J. Haynes, Edith Johnston, Helen Montgomery, Margaret Sharer, Rosa L. Haynes, Marie White, Lucile Gatlin, Mary P. Norris and Pauline Bledsoe. Mrs. Dargan-Brooks is the organist-director of the choir of the Central Presbyterian Church and is warmly praised for her splendid work with this organization.

ganization.

Poland Spring, Me.—Prof. W. R. Chapman and Mrs. Chapman were in full charge of the music here at the Governors' conference, which closed its sessions on July 1. The soloists were Muriel Wilson, coloratura soprano, and Walter Mills, the splendid young baritone, whom Prof. Chapman has taken on two tours through Maine cities during the winter and spring. They were received with much enthusiasm. The Boston Orchestral Club, Carlos Penfield, conductor, furnished the instrumental music for the conference with exception of one afternoon when the Fifth U. S. Infantry Band of Fort McKinley, Portland, gave a concert.

U. S. Infantry Band of Fort McKinley, Portiand, gave a concert.

Presque, Mc.—The music Clubs of Houlton, Fort Fairfield, Caribou and Presque Isle, held their first field day, July 15, here at the tea garden of Della Hoyt Stevens. The Clef Club of Presque Isle was host. The artists on the program were Alma Beaulieu, Elizabeth Haines, Pauline W. Soucia, Villa Blaisdell, pianists; Flora C. Woodworth, Mrs. William H. Hennings and Mrs. Horace Hughes, vocalists. Mary Guild prepared a paper on Maine Musicians and Composers. Speakers were presidents of the clubs. The club organized a joint association under the name of the Aroostook County Music Club, with Mrs. Horace Hews, chairman, and Beatrice Churchill, secretary, both of Houlton. The general committee is as follows: Mrs. Matthews of Fort Fairfield; Mrs. Briggs of Caribou; Mrs. Magill, Presque Isles. The committee of arrangement included Georgia Loane, Phoebe Boone, Elizabeth Haines, Ivah Woodbury Waddell, Mrs. Luke and Kathryn Dow.

L. N. F. Staten Island, N. Y.—A musicale and reception was

Staten Island, N. Y.—A musicale and reception was given by pupils of Virginia Leslie, the afternoon of June 17, at the Woman's Club. The assisting artists were Olga Dessin, violinist, and Charlotte Caldwell, soprano.

Dux to Have Fourth Pacific Coast Tour

Claire Dux, who is to return to America about the first of the year, will start her tour at Lincoln, Neb., on January 5, according to present schedules. Her fourth Pacific Coast tour has been arranged for the latter part of March and the early part of April.

Simmons in Stamford

William Simmons, baritone, sang recently at the First Methodist Episcopal Church, Stamford, Conn., when his selections included The Trumpeter, Dix; There Is No Death, O'Hara, and Recessional, De Koven.

It is impossible to sum up in a few words all that has been said here, but the gist of it is this: memorize music as music and as a whole; avoid external aids; do not deceive yourself into the belief that you know a piece until it is as much a part of you as the most familiar folk-song or hymn tune; if necessary, train your memory as a separate function, giving it daily exercises (dictation if possible); and, finally, memorize everything you play or sing. after an orchestral interlude in a concerto, since they may have the sound in their minds but not know what keys to strike to produce the sound. But the picture of the form or shape of an entire piece is nothing more or less than visualization, and to be avoided.

Greatest Living American Soprano

Available for Recitals, Oratorio, Opera Management

M. H. HANSON 437 Fifth Avenue, N. Y.



GALLI-CURCI

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."-Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR-NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours, " Gratefully yours,
AMELITA GALLI-CURCI.

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE

W. ZAY

WITH STATE IDEA

WHENRI ZAY

WHENRI ZAY

Which is a Complete Vocal Method.

Studio: 30 West 72nd St.

West 72nd St.

ANIL DEER

Coloratura Soprano
Western Management: Adolph Knauer, 79 Central Avt., San Francis

ARTHUR J. HUBBARD INSTRUCTOR

Assistants { Vincent V. Hubbard { Caroline Booker SYMPHONY CHAMBERS, BOSTON

Estelle LIEBLING

Studio: 145 West 55th St., New York

Tel: Circle 8815

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST University of Kansas

TONE SOPRANO

Studio: 144 West 77th St., New Telephone: Endicott 1963

ETHEL WATSON SHER

VIRGINIA LOS KAMP

- and - Concert Accompanist Phone: Endicott 3135

Teacher of Singing Studios: 127 West 78th St., N. Y.

INT GEORGE ENGLES - 33 West 42nd Street, New York Steinway Piano

EDGAR

STEINWAY HALL NEW YORK, N. Y

Mme. HELENE SAXBY

(Paris—London—Dresden—Weimar)
Pianist, Composer, Ensemble Work
Highly successful in preparing Pupils for Repertoire, Concert, er
Ensum (Notes or Plano). Studied Stavenhagen, Garcia, etc. Endorsed
by Clara North Davies, as her Southern representative.

Member of Ker (Club, N. I.
212 HYDE PARK PLACE TAMPA, FLORIDA



MUSICIANSHIP TRINITY PRINCIPLE PEDAGOGY

SIGHT SINGING { not "Do-re-mi" "Intervals" "Numbers"

ne at classes for either adults, Visitors welcor children or teachers

EFFA ELLIS PERFIELD

121 Madison Avenue (30th Street)

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operat r the past number of years, will continue to furnish rmation on all subjects of interest to our readers, free

struction on all students of the Mosical Courier barge. With the facilities at the disposal of the Mosical Courier is qualified to dispense information on all musical subjects, taking the department of value. The Musical Courier will not, however, consent to act as the musical Courier will not, however, consent to act as the musical Courier will merely furnish facts.

i communications should be addressed information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios: 6 East Eighty-first Street New York

Consultations and voice trials by appointment only L. Lilly, Sec'y

HARRIET WARE EXPLAINS A UNIOUE PLAN WHICH, SHE SAYS, LIKE TOPSY, "JUST GREW"

A Glimpse of the Composer-Artist-Teacher at Her Country Home, Lambkins' Farm-An Idea for Summer Study Which Is Expanding-America Has Found Itself Musically, She Believes

Expanding—America Has Found

What fanciful tales are written about composers of the past! We are not satisfied to let a composer speak to us through his music, revealing his personality, thoughts and feelings, for the work of a creative artist is an expression of himself, but we are curious to know also the setting in which an artist created his music, or his picture, or his poem, and what gave him inspiration. When we have not authentic data we let our imagination satisfy us and, with a few suggestions to work on, we are able to conjure up pictures of Beethoven's Moonlight Sonata, Chopin's Rain-drop Prefude, and so on. But we would hardly need to be told that Mozart was of a sunny disposition or that Tschai-kowsky's life was colored with tragedy.

The thought has often occurred to us, "Wouldn't it be fun if we could, by some magic means, just step back into the past and actually know some of the composers whose music we have studied and loved?" And since human nature is pretty much the same today as it was yesterday and will be the same tomorrow, the young musicians of the next generations will be wishing for the same opportunities and asking the same questions about composers of today.

It is the privilege of some of us to be able to check up on our impressions of some of the present day composers. The writer, who had long known the lovely compositions of Harriet Ware, and particularly her songs, was not disappointed upon first meeting her a few years ago. Indeed, the first thought was, "How like her music!" And this impression grows on one, as does her music. Her works reflect a sweet, wholesome personality, a sympathetic nature, and reveal a spontaneous enthusiasm, the joy of living and a yearning after beauty.

At Miss Ware's invitation, one day early in the summer, we found ourselves journeying to Plainfield, N. J. There we were met by Miss Ware in her car, and after driving only two or three miles from the station we suddenly turned



HARRIET WARE KRUMBHAAR and her husband, Hugh Krumbhaar,

off the main road and right into a place that was so beautiful and peaceful that it was hard to persuade ourselves we had not driven two or three hundred miles to get away from the noisy city. Yet our bostess assured us we were just off the main road to Atlantic City.

LAMBKINS' FARM

the noisy city. Yet our hostess assured us we were just off the main road to Atlantic City.

Lambkins' Farm, the country home of Harriet Ware, is most individual and unique in its atmosphere. It has a rare charm all its own. The house is about two hundred years old and fortunately its original charm has been preserved. Speaking of this later, Miss Ware remarked that in this country the main efforts architecturally are toward the larger things and the present developments mark a commercial age. In Europe, she reminded us, the visitor is fascinated by the attractive homes all through the countryside of even the peasants; each expresses the individual owner. Here not so much attention is yet given to the possibilities of the smaller homes as should be.

Harriet Ware's husband, Hugh Krumbhaar, is an architect and engineer, and one needs only to see their home to know he is an artist as well. "And," Miss Ware added, "he has been a great inspiration to me."

After becoming acquainted with the house and its lovely surroundings, the writer felt she had not only taken the short trip from New York to Plainfield, but also a much longer one—from 1925 back through a century and more. And what a relief to be able to drop the noise, rush and strain of the present day and absorb the peaceful and restful atmosphere of an earlier period, which the place represents and expresses. The rooms, with their low beamed ceilings and huge fireplace (large enough to hold a dozen men), give a feeling of coziness and intimacy and yet of roominess. Each piece of furniture seems to have grown there with the house, so appropriate it is. In fact, Miss Ware explained, much of it had been in her husband's family for generations. The spacious music room is most inviting. Low book-shelves filled with books line the walls. There are many autographed photographs and interesting souvenirs of Miss Ware's musical life both here and in Europe. And of course a grand piano and stacks of music. The huge fireplace in the dining room, with its lovely brass and

chow dogs, the chickens, the big white geese and so on. And the geese are so picturesque on the little natural lake at one side of the house. We passed a big garage which we inspected and discussed, and which shall have a chapter of

Back at the house, we chatted over delicious New Orleans

Back at the house, we chatted over delicious New Orieans dripped coffee.

"How fortunate you are to have such a charming place in which to live and work, and how fortunate the place is to have as owner someone like yourself," we remarked.

"Yes," was the reply. "We live very happily, though very simply, here. And I enjoy having guests." Miss Ware spoke of a number of week-end guests, prominent musicians whom she had entertained, and it was pleasing to note her sympathy and friendship not only with concert artists, but also with creative artists working along the same lines as herself. Indeed, jealousy of other musicians seems entirely out of her make-up.

out of her make-up.

"This would be a wonderful place to combine rest and quiet with intensive study and work, wouldn't it?" we ven-

A UNIQUE IDEA FOR SUMMER STUDY

A Unique Idea for Summer Study

"And that is just what I wanted to tell you about!" said Miss Ware. "I have had so many people write me from all over asking if they could not come here to do some special work with me. You know I have students scattered all over the country, many of them heads of vocal and piano departments in conservatories and schools. Some of them like to come back for a few weeks of intensive work with me. But I have found that I am limited greatly as to room to accommodate them. I have evolved the plan of taking two or three at a time for periods of two weeks all through the summer. It works out very well, for there are many teachers who can only manage to take two weeks for such work and of course I take only those who are prepared for such intensive study. In the way we have arranged things I find they accomplish more in those two weeks than they would in a whole summer under some conditions.

"Now, the only drawback," continued Miss Ware, "is that my scheme has grown so that I cannot extend the privilege to nearly as many as I should like to. But a splendid idea has occurred to me. You saw the very attractive house on the hill across the road? Well, when we first bought this place some years ago that was just a big barn and we com-

SODER-HUEGK

MASTER CLASSES JUNE 15-AUG. 10

at the New York Studies: Metro Phone: 4119 Penn. and 2634 Penn. olitan Opera House 1425 Broadway, New York



Daniel Wolf

"Allow me to express my sincere appreciation of your splendid instruments.

They are UNEXCELLED in the beautiful quality of their tone and responsiveness."

> DANIEL WOLF Composer and Pianist



235 East 23rd St.

16 West 125th St., New York

pletely transformed it into the beautiful place it now is. Now, I can see just as great possibilities for the garage out here near-our house, and facing the lake. In my mind that is all made over into an adorable little house, furnished and occupied by students who want to come here for two weeks. The plans are already made for it and I hope it won't be long before it hecomes a reality."

We agreed with Miss Ware that the whole plan was unique and a very attractive one.

"This idea of summer study," she explained, "evolved of itself gradually. It was not a carefully worked out plan. Like Topsy, it just grew," she laughed.

Songs Suited to the Voice

Miss Ware is a versatile musician; she is a pianist, vocalist and teacher as well as a composer. In speaking of things yooal, she had some interesting comments. "People always find my songs singable—suited to the voice—and there is a reason. I have studied the voice from many angles for a number of years and know exactly for what I am writing. I know the possibilities and the limitations. I remember once taking a song to a publisher and, after glancing through it, he said, 'Well, it is a beautiful song, but one. I believe that is beyond the possibilities of almost any singer.' I proved to him, on the contrary, that it was very singable and that I could sing it myself. I never write songs," stated Miss Ware, "that I can not sing myself."

PLEADS FOR AMERICAN MUSICAL TALENT

The conversation then drifted to matters of composition. "We have some very fine talent here in America." observed

PLEADS FOR AMERICAN MUSICAL TALENT
The conversation then drifted to matters of composition.
"We have some very fine talent here in America," observed
Miss Ware, "and it is high time the American composer was
receiving the recognition and help he deserves. I bear no
grudge against any foreign musician, but I firmly believe
we should give precedence to our own musicians. The
trouble with a large part of the public here is that they are
more interested in names and personalities than in music, and
someone with a long, queer sounding name is much more
fascinating than a plain Mary Jones, and no matter how
fine a musician the latter is, she must often sit by and see
the paid engagements go to Mr. So and So of the exotic
name. It frequently happens that we practically ignore
genuine talent here while we pay obeisance to a foreign
mediocrity. mediocrity.

America Has Found Itself Musically

Ware hopefully, "th

"But," exclaimed Miss Ware, hopefully, "things are changing and changing rapidly. America has found itself musically, but is still afraid of its new power. It is still too much under the dominating influence of foreign musicians. It reminds me of an elephant being led and unaware of its newer." of its power.

its power."
There was talk of many other things and we were spe-There was talk of many other things and we were specially interested in knowing about new compositions. We congratulated Miss Ware on the ovation given her when her lovely Undine (for ballet, chorus and orchestra) was recently given in Washington and expressed the hope that we would soon hear it in New York. We also gathered the in-

formation that she has completed some other works, large and small, and that still others are receiving their finishing

touches.

Our delightful visit at an end, we bade her au revoir, with best wishes for her work and her plans.

Harriet Clyde Garlinger's Graduation Recital

Another of the frequent graduation recitals at the New York School of Music and Art, Ralfe Leech Sterner, president, was that of June 25, when Harriet Clyde Garlinger, pianist, finished the Artist's Course under Professors Riesberg and Friedheim. Singer herself, she knows the impor-



HARRIET CLYDE GARLINGER.

tance of singing piano tone, and so everything she played was characterized by this tone-quality. Beginning her program with Grieg and Debussy pieces, she showed true conception of their distinct styles, and this was even more emphasized in a Bach bourree and Liszt's first Love Dream. The poetic appreciation of intimate expressive subtleties

came appropriately to the fore in the Chopin group, which consisted of the preludes in D flat, E minor and G major, and study in A flat, the recital closing with more Chopin, this time the nocturne in F minor and waltz in A flat major. Here there was brilliancy of execution, along with the refined style of playing peculiarly the characteristic of Harriet Clyde Garlinger. Abundant applause and beautiful flowers were showered on the comely young woman, who occupies an important place in musical circles of middle Ohio.

Albert Berne Gives Fine Program

Albert Berne Gives Fine Program

Albert Berne, baritone, gave an interesting program at the Cincinnati Conservatory of Music on the afternoon of July 15, and as usual was enthusiastically received by his audience. In reviewing the recital the critic of the Cincinnati Enquirer stated: "Mr. Berne's voice has developed to a place where it serves well his interpretative purposes, as it has a dynamic range capable of expressing all the delicacy of Schumann. The singer's interpretation of The Two Grenadiers came as a program climax. Mr. Berne never gives a hackneyed selection. He must spend much time and trouble to gather together so satisfactory a lot of things without including anything cheap or sentimental. His greatest success yesterday was the touching pathos of The Water Boy, a negro convict's song set by an Englishman, Robinson. . . . It had to be sung a second time, and more encores were demanded at the close of the program."

Albert Almoney in Recital

Albert Almoney, tenor, recently gave a successful recital at Stieff Hall, Baltimore, for the benefit of one of the worthy local charities, which was artistically and financially a success, and received very favorable mention from the

Gange to Sing Verdi Requiem

Fraser Gange has been engaged to sing in the Verdi Requiem when that work receives its first Stadium performances in August. These appearances will be Mr. Gange's fifth and sixth at the Stadium in New York.

Rubinstein with Cleveland String Quartet

Beryl Rubinstein, pianist, has been engaged for a joint appearance with the Cleveland String Quartet in Columbus, Ohio, on May 2 next.

Alice Garrigue Mott in Europe

Alice Garrigue Mott, the well known vocal teacher of New York, is spending the summer abroad. Greetings have just been received from her from England.

NEW YORK COLLEGE OF MUSIC

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors KIMBALL HALL, CHICAGO, ILL.

The Cleveland Institute of

Fall Term Opens October 5

| FACHERS' COURSES | REGULAR COURSES | for beginners and advanced students include training. | Highest standards | Highest sta

Highest standards maintained by a selected faculty

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK 120 Claremont Avenue, corner 122nd Street

FRANK DAMROSCH, Director

TWENTY-FIRST SEASON An Endowed School

Provides a thorough and comprehensive Mustical University, to provide ideal course for School Education in all Branches and is equipped to give highest advantages to exceptional faichties. Additional facilities available in new extension of building. Faculty composed of artist teachers of international regulation. The properties of the provided in the provided in

REGINA A. deSALES VOCAL INSTRUCTION—REPERTORY

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

HARPIST TOURING WITH DO RESZKE SINGERS Met. Chas. L. Wagner, 511 Fifth Avenue, New York City



ALBERTO BIMBONI

Teacher of Singing 2025 Broadway, New York Telephone 6074 Endicott

ELINOR WHITTEMORE

CONCERT VIOLINIST
ent: R. E. Jehnston 1451 Broadway, N. Y.

BUTLER
PUPILS ACCEPTED
Concerts
512 Fine Arts Building
Chicago, III.

GRANBERRY PIANO SCHOOL

SUMMER Courses in New York Thruout the Summer for Pianists
Accompanists and TEACHERS

Sight, Touch, Hearing System. Send for Booklet.

BEFORE SELECTING YOUR VOCAL TEACHER

By J. H. DUVAL

"THE SECRETS OF SVENGALI"

And You Can't Be Fooled \$2.00 at all Music Dealers and Booksellers
Publisher—JAMES T. WHITE & CO. 70 Fifth Avenue, New York City

JOY for the KIDDIES **STONEHENGE**

A Mother School for younger children. Kindergarten up to fifth grade.

Open all the year. Box 319, Brewster, New York

Address-Dept. T.

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

Tincinnati (Tonservatory Music

A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300, on ten acre campus

BERTHA BAUR, Director BURNET C. TUTHILL, General Manage

Highland Avenue and Oak St., Cincinnati, Ohio

AMERICAN INSTITUTE OF APPLIED MUSIC METROPOLITAN COLLEGE OF MUSIC



Fortieth Season Opens October 6, 1925 Highest Type of Musical Instruction for Professional or Amateur

Unusual facilities for those preparing to teach. of Specialists

KATE S. CHITTENDEN, Dean 212 West 59th St. (Central Park South), New York City.

Tel. Circle 5329

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

For some months past it has been known that S. L. Rothafel would not be at the Capitol Theater after the termination of his present contract, which ends in January, 1926, but a statement was sent out from the Capitol Theater last week to the effect that Major Edward Bowes, managing director of the Capitol Theater, has released Mr. Rothafel from the remainder of his contract, becoming effective on July 25. This was at the request of Mr. Rothafel, who believes that his new duties as general director of his own theater now require his undivided attention.

There will be no successor to Mr. Rothafel. Major Bowes will take over the presentation and assume charge of all details in connection with operating the theater. The entire staff and the department heads will remain intact as they have been most of the time in the past. Major Bowes has been partially arranging the programs for the last few weeks owing to the absence of Mr. Rothafel in Canada, where Roxy and his Gang were the guests of the Canadian Government for three weeks. Major Bowes has long been in touch with the motion picture world and understands thoroughly how things should go.

All the motion picture theaters in New York have gotten together to make Better Movie Season a tremendous artistic success. The big theaters of Broadway—the Rivoli, Rialto, Strand, Capitol, Piccadilly—will combine forces in a gala broadcasting entertainment on August 3. There will be a combined orchestra, and every effort is being made to have these theaters offer an attraction out of the ordinary.

Ben Bernie is playing his third week at the Rivoli and his presentation is called Super Radio Week. There is a dance by Ruby Keeler, with Miriam Lax, soprano, and Martin Brefel, tenor, contributing solos.

The Capitol.

THE CAPITOL

by Ruby Keeler, with Miriam Lax, soprano, and Martin Brefel, tenor, contributing solos.

The Capitol.

On Wednesday evening of last week for the first performance, the Capitol Theater was crowded on the main floor to the last seat and there was a huge crowd standing almost through the entire first part of the program. The program was of the same high standard that one expects at the Capitol, but one is inclined to believe that it was Norma Shearer—who is being starred in Samuel Shipman's unique story, A Slave of Fashion—who drew the large audiences. The first time this writer saw Miss Shearer some months ago it was predicted in these columns that it would not be long before this young lady would be starred. It is to be hoped, however, that she will revert to her simpler roles in which we saw her first. There are sufficient professional vamps on the screen. As far as the motion picture goes, aside from the beauty and attractiveness of Miss Shearer, it was an exceedingly fine film.

It has been some weeks since this writer has heard David Mendoza conduct, and while his overture for last week. Stradella, is not conducive to show the delicate beauties of a conductor's interpretation, still it was exceedingly noticeable that Mr. Mendoza has developed tremendously in force and authority in the past months. He is a young conductor and his career has been watched with considerable interest, masmuch as he followed Erno Rapee at the Capitol, who, as everyone knows, is one of the finest conductors here. It was not easy for the younger man to hold his own after the reputation of Rapee, but the ovation he received on Wednesday evening proved beyond a doubt that as a conductor he is greatly appreciated by Capitol audiences. In fact the overture seemed to be the most impressive number on the program. Caroline Andrews and Albert Rappaport sang the duet from Carmen, There was quite an effective and appropriate scene for them and both sang well, particularly Miss Andrews. "The Gang" was heard in a number, Ye Olde English Tavern,

a hand.

MARK STRAND

The program at the Mark Strand Theater last week contained a "first performance in America" number, Ethiopian rhapsody by Lucius Homer. The selection proved interesting, and under the direction of Carl Edouarde the orchestra brought out in an excellent manner the many beauties of the

Following the Mark Strand Topical Review there was a potpourri of musical numbers. The voices of Kitty Mc-Laughlin and Edward Albano blended well in a duet from 11 Trovatore, for which they were dressed in costumes suitable to the roles they portrayed. The Chantel sisters then played with dexterity several two-piano numbers, and MIle. Klemova, M. Daks and Bourman displayed their usual grace in a dance entitled In a Garden. This part of the program was concluded with the Eight Volga Singers, from the Ed Wynn show. Garbed in characteristic Russian costumes, they were well received in several native folk songs.

STORY& CLARK STORY & CLARK PIANO COMPANY 33 West 57th Street 173-175 N. Michigan Ave. Chicago Hepplewhite ART GRAND When Andreas Dippel, famous director and operatic tenor speaks let us listen. He writes: "It gives me great pleasure to state that I was highly pleased with the Story & Clark Piano, which I have had ample opportunities to test. . . The tone and quality of your make seems to be especially fitted for operatic accompaniment."

The feature picture was Lightnin', adapted from the great stage success by that name. This play might be characterized as a page from life, and to witness it is more or less of a relief after the interminable jazz pictures of recent months. The program was concluded with an organ solo played by one of the capable Mark Strand organists.

THE RIVOLI

The Rivoli

The new policy adopted at the Rivoli has at least proven one thing today, that large audiences crowd the theater, and apparently the feature attraction is Ben Bernie and his eleven-man orchestra. The suggestion is "go early to get a seat." The second week of the jazz policy attracted the same large crowd, but it is still problematical as to whether the new idea is going to be the lasting idea for, as has been stated many times, the Rivoli is a neighborhood house, drawing from all sections, and it seems to be a regular crowd. It has been said, however, that the new policy at the Rivoli was just for the summer and the jazz orchestra would be sent to the Rialto later. This perhaps would be the most satisfactory arrangement. The press for this week announces soloists, so that perhaps the management is going to enlarge on this jazz idea in bringing back some of the favorite soloists, among them Miriam Lax. There is no other music except the organ. The picture, The Street of Forgotten Men, was fairly entertaining, and at least held interest. The audiences are getting what they want but apparently not enough of it, and then, of course, the Rivoli is the ideal spot for hot days and that's another big drawing card.

THE RIALTO

A selection from Rigoletto, played splendidly by the Rialto orchestra, opened the program at that house last week. Then followed the ever popular Riesenfeld classical jazz, with Elsa Peterson, soprano; Gus Guderian and Frank Cornwell as soloists, and Dario Borzani, dancer. This popular music made a decided hit. The feature picture was Rugged Water, with a well known cast. The other features were The Rialto magazine and a clever picture called Evolution

Summer Activities of Anna Hamlin

Anna Hamlin, the young American soprano, who is spending the summer at her home in Lake Placid, recently sang at a concert given by Cissie Loftus at the Lake Placid Club. The program was given by Miss Loftus, Marion Kerby (who appeared as Nana in Seventh Heaven), and Miss Hamlin. The last mentioned aroused much enthusiasm by her singing of the aria from The Barber of Seville. On the afternoon of July 12, Miss Hamlin's mother, Mrs. George Hamlin, entertained for Mrs. Edwin Lapham. There was an impromptu program given by Mrs. Lapham, Miss Loftus, Miss Kerby, Miss Hamlin and John Howie, of Buffalo.

Buffalo.

Ou July 26, Miss Hamlin sang two arias with the Boston Symphony Orchestra at the Lake Placid Club, and July 31 she will give a program of songs at the home of Mrs. Edwin Lapham in Peru, N. Y.

During August Miss Hamlin will abandon singing for the drama, as she has been asked to take part in the productions of Lightnin' and As You Like It, which are to be presented by Placid Club Players.

Ethelynde Smith Having Busy Summer

Ethelynde Smith was engaged for a recital at the Temple Auditorium, Wolfboro, N. H., on July 24. On July 27 she was scheduled to sing at the Opera House for the Woman's Club of Alton, the concert being arranged for the benefit of the club's scholarship fund for college students. Lois Mills, the soprano's accompanist, was at the piano for these appearances. Miss Wills also is winning recognition as a composer. In addition to preparing programs for next season and doing her own booking, Miss Smith is spending two or three

AMUSEMENTS

World's Largest and Foremost Motion Pic-ture Palace

CAPITOL B'way at 51st St. "Subway to Door" Maj. Edw. Bowes, Mng. Dir.

BEGINNING SUNDAY

"THE UNHOLY THREE"

MAE BUSCH-MATT MOORE

Inaugurates Greater Movie Season

CAPITOL GRAND ORCHESTRA

AND THE CAPITOL BALLET CORPS

Theaters under direction of Hugo Riesenfeld

RIALTO THEATRE, BROADWAY at 42d ST. BEGINNING SUNDAY

"WILD, WILD, SUZAN" BEBE DANIELS—ROD LA ROCQUE

A Paramount Picture
FAMOUS BIALTO OBCHESTRA

Paramount Pictures

RIVOLI THEATRE, BROADWAY at 49th St. BEGINNING SUNDAY

"THE TROUBLE WITH WIVES"

FLORENCE VIDOR—TOM MOORE
ESTER RALSTON—FORD STERLING
\$100,000 Refrigerating Plant now cooling the Rivoil
RIESENFELD'S PRESENTATION
BEN BERNIE and HIS ORCHESTRA

STRAND BROADWAY AT D. W. GRIFFITH'S "SALLY OF THE SAWDUST"

with W. C. FIELDS and CAROL DEMPSTER
Presented at Regular Mark Strand Prices

hours a day in the garden of her summer home at Alton Bay, N. H. She has planted and is doing all the cultivating of a plot eighty by forty feet, and she states that she is enjoying it all thoroughly.

Marcella Craft Busy in Germany

Marcella Craft, American soprano, is in Germany busy teaching and filling concert engagements. She probably will remain abroad for another year before returning to the United States to start a school of her own in New York. Miss Craft has many pupils who are appearing professionally and winning high praise from the critics.

Edgar Schofield Leaving for Santa Cruz

Edgar Schofield, baritone, is leaving for Santa Cruz, Cal., for a five weeks' vacation, after which he will return East, opening his season at Charlotte, N. C., in September, where he has been engaged for the opening week of the North Carolina State Exposition.





SNAPSHOTS FROM THE I. S. M. C. FESTIVAL AT PRAGUE.

FESTIVAL AT PRAGUE.

The delegates were taken for a boat ride on the Moldau, on the steamship Masaryk, named after the president of the Czecho-Slovak Republic. (1) The boat seen from the quay. In the center, with a white shirt and broad white collar, is Bela Bartok, the Hungavian composer, who will visit America for the first time this coming season. (2) An international group. The men, left to right, are Heinrich Kaminski, German composer; Hermann Scherchen, German conductor; Jan Loewenbach, secretary of the Czecho-Slovak section of the I. S. C. M.: Werner Reinhart, Swiss delegate; Prof. Victor Belaieff, Russian delegate. (3) Leos Janacek, composer of Jenufa, played last winter at the Metropolitan Opera. With him are (front row, left to right) Ladislav Cerny, of the Zika Quartet; Janacek; J. B. Jivak, composer; Erich Steinhard, editor of the Auftakt.



May Stone Pupil's Success with Cincinnati Symphony

May Stone Pupil's Success with Cincinnati Symphony

Anne Judson, artist-pupil of May Stone, has returned from a week's engagement as soloist with the Cincinnati Symphony Orchestra.

The Commercial Tribune commented as follows: "Of outstanding interest was the first Cincinnati appearance of the new contralto, Anne Judson. Her programmed number was the aria, Mon Coeur, from Samson and Defilah. Her presentation showed a rare and rich contralto of splendid quality holding great promise for the future. Undoubtedly she has the vocal equipment to carry her to great heights. Her first encore, Still as the Night, was delightfully sung, and in response to applatuse she sang one additional song."

Favorable, too, was the Cincinnati Enquirer: "Miss Judson came to Cincinnati highly recommended. The numbers she had selected were wisely chosen to display those beautiful low and high tones of the contralto register which always are a delight to hear. Miss Judson sings easily with tones that are pure, sweet and generally true to pitch. Massenet's My Heart at Thy Sweet Voice, ever verdant aria from Samson and Defilah, served to introduce the singer to a Cincinnati audience. She was accorded liberal applause and responded with two encores." Said the Cincinnati Times-Star: "Anne Judson was the other soloist, endowed with a rich quality of contralto voice. Her solo was the familiar aria trom Samson and Defilah, which exhibited the fine lower and upper tones of her register. Miss Judson was recalled for an encore, Still as the Night, and added another song for good measure."

"Despite the rain a large audience was on hand to witness the Cincinnati Times-Star.

The Cincinnati Post was of this opinion: "A large audience was on hand to witness the Cincinnati Times-Star.

The Cincinnati Post was of this opinion: "A large audience was on hand to witness the Cincinnati Times-Star.

The Cincinnati Post was of this opinion: "A large audience was on hand to witness the Cincinnati Times-Star.

The Cincinnati Post was of this opinion: "A large

OPPORTUNITIES

The Vanderbilt Studios

IMPORTANT ANNOUNCEMENT

New branch now open at 342-344 West 56th Street, 2-3 room suites, bath and kitchenstes. Suitable to requirements of professional and business people. Maid service available. Elevator service. Furnished resident plane studios for summer sublet at 38th Street. For further information apply direct to renting office: 15 East 38th Street. Caledonla 2777.

 Mrs.
 Mabel
 Duble-Scheele,
 Proprietor

 13-15
 E.38th St.
 342-344
 W.58th St.
 31-39-41
 W.98th St.

 Caledoula
 2777
 Columbus 1079
 Stuyresant 1321

STUDIO TO SUBLET.—A large studio in the Steinway Building can be leased until October 1 at a very nominal rental. Contains two pianos, is light and airy, contains two pianos, and Theorems Address Contains two pianos, is light and airy, and well furnished. Telephone, Address "S. A. L.," care of Musical Courier, 437 Fifth Avenue, New York.

METROPOLITAN OPERA HOUSE STUDIO—Large studio for rent, unfur-nished; yearly lease; also small desk space. Several studios are available for part time. Inquire Manager, Mr. Black, 1425 Broadway, New York. Phone Penn-sylvania 2634.

FOR SALE-Steinway Baby Grand Piano. Price reasonable. Can be seen mornings. Apartment 11-C, 610 West 110th Street, New York, N. Y.



Paul and Dora Flood in Joint Recital at Saenger Summer School in Chicago

Paul Flood, baritone, and Dora Flood, pianist, both members of the faculty at the Oscar Saenger Summer School in Chicago, gave a delightful recital at the school, July 10. Mr. Flood was never in better form, and displayed a beautiful baritone voice and splendid artistry in his numbers of varied style. Of especial interest was the aria, Promesse de Mon Avenir, from Massenet's Le Roi de Lahore, which was given with fine dramatic feeling, nuance and tone coloring. Mrs. Flood is an excellent pianist and captivated her audience with her splendid interpretations and technical skill. Both artists were obliged to give many encores. Baldwin pianos are used exclusively at the school.

Mme. Mott in England

Alice Garrigue Mott, well known voice teacher, has been spending July on a visit to England. While in London she visited her nephew, Jan Masaryk, who is the son of President Masaryk of Czechoslovakia and Minister to England for his country. Before she returns home she will be visited in England by President Masaryk, her brother-in-law. Accompanying her is her husband, Professor Mott, who is engaged in literary research work.

Marguerite Potter at Chenango Lake

Marguerite Potter, contralto and teacher of voice, is bending the summer at her camp, Chenango Lake, N. Y. he will return to the city somewhat earlier this year and spending the summer at her camp, Chenango Lake, N. Y. She will return to the city somewhat earlier this year and will reopen her studios in Steinway Hall on September 1.

Her fall classes will have representation from states far west and south, as well as Canada and Central America. The New York Madrigal Club, of which she is founder and president, offers a splendid opportunity for some of her talented pupils to have a New York appearance with attendant publicity, and has been the means of launching several young artists in their careers.

Recital at La Forge-Berúmen Studios

Recital at La Forge-Berúmen Studios

The sixth of a series of ten recitals was given at the La Forge-Berúmen Studios in New York City on July 9. As usual, the studios were filled to capacity with an audience that displayed intense interest in the program. Those who appeared were Grace Divine, contralto, accompanied by Helen Phillips, and Esther Dickie, pianist. Miss Divine presented three groups in various languages and showed proficiency in them all. Her voice is a rich deep contralto of lovely quality, and this, with her fine interpretative ability, made her singing a constant pleasure. Helen Phillips rendered flawless accompaniments. Esther Dickie was heard in two groups of solos. She played with deep feeling, precision and brilliancy. Her interpretation of In the Forest, by Staub was especially admirable. Each of the artists was called upon for encores. called upon for encores

Sascha Jacobsen Returns

Sascha Jacobsen, violinist, returned recently from a European trip. He expects to be on the Continent next season and a tour has been booked for him in Germany, England and Spain. He will divide his next season between America and Europe.



Concert Violinist

The Center for Modern Music

J. & W. CHESTER LTD.. 11 GREAT MARLBOROUGH STREET LONDON, W. 1 Complete Catalogues post free on application

TENORERLY METROPOLITAN OPERA CO For Concert Engagements Apply to LOUDON CHARLTON Carnegle Hall New York

F HAMILTON MORRIS A Seprano CONDUCTOR Teacher 835 Linceln Place, Breeklyn, N. Y. Tel. 6935 Lafayette

Soprano and Teacher
G Available for concerts, recitals, oratorios, etc.
Address 131 West 110th Bt., New York City. Soprano and Teacher

Available for concerts, recitals, oratorios, etc.

Address 131 West 110th St., New York City.

Telephone Monument 9777

LEON SAMETINI

For dates address

Personal Representative L. FERRARIS 64 East Van Buren St. - Ch

THE RIVARDE SCHOOL OF VIOLIN PLAYING CORRESPONDENCE COURSE

In response to numerous requests, Achille Rivarde, Fellow of the Royal College of Music, has prepared a Correspondence Course on his Methods of Violin Playing.

The Course contains a complete exposition of his scientifically demonstrable methods of Left Hand Technique.

Write for full particulars to Miss Agnes Skally, Secretary

THE RIVARDE SCHOOL OF VIOLIN PLAYING 1a, Chemiston Gardens LONDON, W. S., ENGLAND

URPHY

(ERNESTO)

La FORGE-BERUMEN STUDIOS

Composer-Planist Voice Coach 14 West 68th St., New York

Concert Planist and Pedagogue Specializing in Interpretation and Technique Phone Trafalgar 8993

VICTOR BRAULT

French Lieder Singer

". . . beautiful diction . . . thorough understanding of poet and composer,"

—Ernest Newman (The Times, London)

COURSE IN BOSTON

Interpretation of French Lieder Recommended by Clement, Hettich, Gedalge. Mengelberg

For terms write to Mgr. H. B. WILLIAMS, 501 Pierce Bldg.

Boston, Mass.



Cesar THOMS



Great Classicist and Violin Pedagogue Continues on our Faculty under an

EXCLUSIVE ARRANGEMENT

devoting all his time to students in Higher Training

Free Master Scholarship The Annual Contest for the Cesar Thomson Master Scholarship which includes board, room and instruction will be held September 19, 1925.

Regular Term Opens September 24, 1925

ITHACA CONSERVATORY and AFFILIATED SCHOOLS

18 De Witt Park

Founded 1892

Ithaca, N. Y.

OPINIONS OF THE PRESS

Richard Crooks

Comments on some of the closing season dates of Richard Crooks are as follows:

The appearance of Richard Crooks was an event

Richard Crooks has an exquisitely tender and expressive tenor voice, capable of virile and dramatic moments, but at its best in the softer passages.—Toronto Globe.

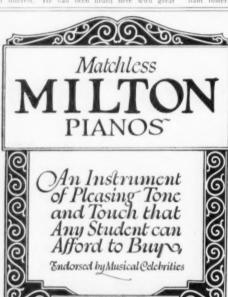
dramatic values. He enunciated well and worked up to big climaxes and down to subtle mezzo voces with equal skill. He possessed himself of the part. His voice glided in and out of the orchestra and the chorus with rather a phantom adroitness. He made his part beautiful, at times quite mystic and very often highly intense.—Toronto Daily Star.

Frieda Hempel

The accompanying excerpts from E1 Paso dailies speak for themselves:

Faso dailies speak for themselves:

Frieda Hempel perfectly pleased everybody at her Jenny Lind concert in the Philbarimonic Course. Her personal clearm as an entertainer is not less than the spell of her voice, and the combination insures an ideal program. From the first moment everybody left friendly with the dainty creature who floated on and off the stage in her 1850 costume of white satin and off the sing the last 1850 costume of white satin and or Jenny Lind as she truly seemed, presented a pretty picture when she gave the Nor-



MILTON PIANO Co.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible tor any delay. The letters are answered seriatim.

THE NAUMANN FAMILY

"Was there a Naumann family of prominent musicians for several generations? In studying for our club, the name came up, but I am sorry to say we knew nothing whatever of them. Our facilities for obtaining information are small in this town, as we have no library that pays attention to musical subjects. Our club is a small and quite new one, but we are working hard to make it of benefit to the members, stumbling along, it might be said, but really trying to learn something about our subject. Therefore I am troubling you and will be grateful for anything you can tell me."

There were musicians of the name of Naumann, the first one mentioned being Johann Gottlieb Naumann, horn at Blasewitz, near Dresden, in 1741, and died at Dresden in 1801. He was intended for a school teacher but learned singing in the school where he was studying. In 1757 a Swedish musician offered to take him to Italy, and they journeyed to Fadua, where the Swede studied with Tartini, but would not allow Naumann to do so. Naumann therefore left his patron, and Tartini taught him grautiously. When he went to Rome in 1761 he studied dramatic composition and later counterpoint at Bologna. His first opera was produced at Venice in 1763. The same year he returned to Dresden, and was appointed court composer of sacred music. He made a second Italian tour, and brought out several of his own operas, refusing an offer made by Frederick the Great, and returning to Dresden, where he was appointed Kapellmeister, advancing to Kapellmeister-in-chief. While he produced other works, the greater part of his compositions were operas, twenty-four of them being produced.

The next musician of that family who is mentioned, is his grandson,

the talent seeming to have skipped one generation. This was Emil Naumann, born Berlin 1827, died Dresden 1888. He was a pupil of Von Wartensee at Frankfort, then of Mendelssohn in 1842, also attending Bonn University. His first great work was an oratorio, Christus der Friedensbote, produced in 1848 at Dresden. He was a professor, also a Doctor of Philosophy. An opera by him, Loreley, produced in Berlin after his death, was "a complete fiasco," according to biographical notes.

Then came another grandson of J. G. Naumann. This was Karl Fernst, born at Freiberg, Saxony, 1832, died at Jena 1910. Studied with Hauptmann, Richter, Wenzel and Langer in Leipsie, taking the degree of Doctor of Philosophy at the University. He studied organ with Joh. Schneider at Dresden, and was soon after called to Jena sa "academical music director and organist." Was made professor in 1877 and retired in 1906. He composed chamber music chiefly. He also published many valuable revisions and arrangements of classical works.

WHO WAS KIST?

also published many valuable revisions and arrangements of classical works.

WHO WAS KIST?

"The other day I was reading an old book, and in it was a paragraph about music, saying 'Not everyone gives up their profession of music master as Kist did, and becomes a physician, returning to music later in life and founding several musical societies.' As I have never heard the name before, it would be of help to me if you could tell me anything about a musician named Kist. It might be of interest to me in writing a paper for our music club, and I will be grateful for any information from you."

Kist, whose full name was Florent Corneille (Florenz Cornelius), was born in Arnheim, 1796, and lived until 1863. In his youth he was a flutist and horn player, an excellent one so it is said. He lived at The Hague as a physician 1818-25, but gave up the profession of medicine to engage in music. His first music society was organized in 1821, but he organized and presided over several until 1841, when he settled in Utrecht, where he edited a musical paper for three years. He then founded the Cicilia, which was, and perhaps still is, the leading Dutch music periodical. He also established amateur concerts there and a singing society called Duce Apolline,

Zlatko Balokovic Here

Zlatko Balokovic, violinist, who has been ill with pneumonia contracted while visiting his family in Austria, arrived in the United States recently, and played at Newport, R. I., July 27. He was in England for a while before sailing for the States.

Do You Study Singing? Are You Making Progress? If Not, Why?

Read—"THE SECRETS OF SVENGALI"

By J. H. Duval

And You'll Find Out

\$2.00 at all Music Dealers and Booksellers Published by James T. White, 70 Fifth Ave., New York City

The Steinert Pianoforte

THE EXCLUSIVE ===PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St. BOSTON, MASS.

Manufacturers of the

musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LESTER PIANO

ONE OF THE OLD MAKES

HILADELPHIA

Cincinnati

The DAVENPORT-TREAC

Built for the Studio Delightful in Tone and Touch-Moderate in Price

Davenport - Treacy Piano Co, New York

THE STEINWAY

(GRAND AND UPRIGHT) Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue Steinway, Borough of Queens, New York

Steinway Hall, 109-111-113 West 57th Street, New York Steinway Hall, 1 & 2 George St., corner Conduit St., London, W. 1 Schanzenstrasse 20-24, Hamburg, Germany Budapësterstrasse 6, Berlin, W. 9, Germany

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mazon & Hamlin

"THE STRADIVARIUS OF PIANOS"

Everywhere recognized as musically the most beautiful piano the world has ever known.

MASON & HAMLIN CO.

BOSTON - NEW YORK



Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A.B.Chase

America's Finest Piano

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., Division United Piano Corporation

Executive Offices: NORWALK, OHIO

The Name Sohmer



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metro-politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

You are certainly to be congratulated on your plendid achievement in the production of the utopiano, which I consider one of the finest players have ever played. It is so exquisitely beautiful in tone and expres-



THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL QURIER

Weekly Review OF THE World's Music



HAROLD BAUER

SEASON 1925-26 Management METROPOLITAN MUSICAL BUREAU

Mason & Hamlin

EVCIUSIVELY

"They are the most superbly beautiful instruments that I know."

